

DOWN BEAT

CHICAGO, JUNE 15, 1942

Vol. 9—No. 12

Kyser, Others to Give Records

Bunny Berigan Dies After Long Illness

Had Been Leading Band Off and On Despite Ill Health

New York—Bunny Berigan, great jazz trumpet player and member of two of *Down Beat's* All-Star bands, died the morning of June 2 at the Polyclinic Hospital here.

Berigan's death was due to internal hemorrhage complications, resulting from cirrhosis of the liver. He had been ill for some time but continued to lead his band up until only a few weeks ago. Only recently he recovered from a siege of pneumonia in a Pittsburgh hospital.

"Bunny" He was 33 years old. Berigan once played with Benny Goodman's orchestra. He joined the band after Goodman left the National Biscuit Company's "Let's Dance" program and went on the road, finally ending up at the Palomar Ballroom in Los Angeles. This was where Goodman really met with his first success, in 1934 or 1935.

Berigan then left the Goodman crew to form his own band. He encountered several years of tough sledding and finally made application for bankruptcy. During the summer of 1940, he was a member of Tommy Dorsey's band for a short period but Dorsey and Bunny couldn't see "eye to eye on certain things."

His full name was Bernard R. Berigan.

J. Dorsey Switching Theaters in Buffalo

Buffalo—Jimmy Dorsey, slated to go into the *Century* here last week, will come instead to the *Buffalo* late in August. Change was due to the *Century's* dropping stage shows, after a period of bad business and trouble on pay-offs.

BLUE NOTES

by ROD REED

Theme song of too many military commentators seems to be "Blahs in the Night."

Drug store fountain customers should follow Shep Fields' excellent example and abandon soda straw music.

Rubber and gas rationing authorities are planning to probe that subversive song, "I Don't Want to Walk."

Definition of Hepless Character: One who thinks B. G. and T. D. are government bureaus.

HOOT PARADE: Record-playing announcers who invariably gab during the best chorus.

Puh-lease, Dotty!

How's-That-Again-Dept. From Dotty Kilgallen's column: "Have you seen Tommy Dorsey's white cashmere suit? It's as fluffy and soft as a bunny's ear, and he looks just like a milk bottle in it."

Glenn Miller Sets Kansas City Mark

Kansas City—Glenn Miller walked away with the biggest one-nighter gross in his band's history here May 30 when he drew 9,004 persons for a total box-office take of \$10,636.

The prom was also the biggest one-nighter in Kansas City's history. Miller's share was \$5,616.

The dance was staged at the Municipal Auditorium and was promoted by Will H. Wittig for the Pla-Mor Ballroom.

Chirp Settles Suit Against Lou Breese

New York—Yvonne Adair, actress-singer, who had sued Lou Breese for \$10,000 dollars alleging use of her name and picture without the 85 bucks a week salary promised, settled her case out of court last week for what is understood to be peanuts. Trouble arose when her name and picture appeared on the billing with Breese when he opened at a Brooklyn theater. Breese is currently on the bandstand of the NY Roseland Ballroom.

Coleman Directs Show

New York—The new Ed Wynn show is set to go in a few months with music direction by Emil Coleman, society band maestro here.

Johnny Presents—The Four Teens



New York—With his opening at the Hotel New Yorker, Johnny Long presented a new vocal group, The Four Teens. Left to right: Pat Haywood, who assisted Hugh Martin with the original quartet, the Martins, Phyllis and Jo-Jean Rogers, what's left of the Martins, and George Richmond. Also Leader Long, of course. Smart performance of the Teens is due to supervision of Kay Thompson, of Rhythm Singers fame. *Ray Levitt Pic.*

Two Showmen To be Named By WPB

Washington Will Select Coordinators to Fix Wartime Amusements

New York—Washington has announced through C. J. Dunphy, head of the WPB's Amusement section, that two coordinators will be appointed very shortly, to get some order into the wartime amusement picture. Their names will be released after Civil Service approval.

Efforts by the Orchestra Coordinating Committee, working with USO-Camp Show Inc., to find a chairman have met with complete failure. GAC exec Mike Nidorf turned the proposition down, since he expects a captaincy in the army very shortly. Bill Goodheart (MCA), and Cork O'Keefe, Casa Loma mentor, were also approached, but turned thumbs down for various reasons.

Members of the committee say that personal animosities are back of most of their difficulties and feel that if Charlie Horvath or some similar bandman from the middle west was brought on, the situation would improve all around. Horvath was cited because of his experience and prestige in the business, and also because he is not obligated to any of the New York booking offices.

Jerry Wald Sets New Lincoln Mark

New York—Jerry Wald and band set down at the Hotel Lincoln here until October 1st, a new record for the spot. Previous mark was held by Artie Shaw's second band.

Canary Clicks!



Hollywood—Janet Blair, who got her start as vocalist with the late Hal Kemp, is clicking on the screen. Her next is that of Billie in Universal's *Broadway*.

Eddy Duchin Is Navy Officer

Receives Commission; Will Assist Eddie Peabody

Chicago—Eddy Duchin was inducted into the United States Navy here last week as a lieutenant, senior grade.

Duchin has placed his band on six weeks' notice. After that date, he will be sent to Harvard for his preliminary training. In four weeks, he will return to assist Lt. Commander Eddie Peabody, musical director at the Great Lakes Naval Training Station north of here.

Duchin, whose band closes at the Palmer House June 23, was presented his commission by Admiral John Downes, commander of the ninth naval district, in a ceremony at the Great Lakes. Lt. Commander Peabody presented him with his shoulder insignia, and Lou Mindling, former manager of Xavier Cugat and now an enlisted man in the navy, presented him with metal insignia on behalf of the enlisted men.

Band leader Orrin Tucker previously was handed a commission as lieutenant, junior grade. He goes into sea service at Great Lakes in July. Tucker's band is not disbanding, but no leader has yet been chosen for it.

First Mrs. Schacter Sues Joan Edwards

New York—Joan Edwards, *Hit Parade* singing star, on the coast to negotiate a pic deal with Bing Crosby, and to visit her ailing dad, famed showman Gus Edwards, has a headache back in Supreme Court here. The 2nd Mrs. Julius Schacter in private life, Miss Edwards has been named as co-respondent in a divorce suit by the first Mrs. J. S. Seems that Schacter, a violinist with Mark Warnow's orchestra, got a Florida divorce two years ago, which New York State looks on with suspicion.

Group Will Send Them To Forces

Goodman, Spivak, Basie Join in Great Enterprise

New York—Kay Kyser and Fritz Reiner this week organized Records for Our Fighting Men, Inc., a nonprofit organization with offices in the RCA Building to collect old records and purchase new ones at factory nonprofit prices, along with phonographs, for the armed forces.

Initial signers with the organization include Benny Goodman, Andre Kostelanetz, Sigmund Spaeth, Count Basie, Charlie Spivak, and practically every important classical singer and conductor in the country. It is also understood that Gene Krupa, Glenn Miller, Cab Calloway and other noted dance bands are in on the deal.

The organization hopes to collect at least 20 million of the 200 million phonograph records in existence.

Kyser said that disposal of these 20 million records to manufacturers, who are faced with shortages of shellac and other essential materials, would bring approximately \$500,000 into the agency's treasury. This fund will be used to purchase at factory cost newly released recordings to be sent to U. S. forces here and abroad.

Django Reinhardt Dies in France

New York—Definite word arrived in New York this week confirming the death of Django Reinhardt, famed guitarist of the Hot Club of France. Reinhardt, in spite of two paralyzed fingers on his right hand, was able to play some of the flashiest fret work yet put on wax. Many of his duets with Stephan Grapelly, a violinist last heard of in the south of France, are considered swing classics, and a French Swing version of Bach's *Double Concerto* with Eddie South and Grapelly playing the violin parts is a collector's item for jazz adaptation of a classic.

The Darling on the Cover

Amy Arnell, responsible for the double-takes at the cover of this issue of *The Beat*, is the same Carolina darling who didn't want to set the world on fire with Tommy Tucker's band last year—but burned near did.

Convalescing from an appendectomy which caused her to miss part of the recent engagement of the Tucker crew at the Essex House in New York, Amy will be with the band when it opens at the Palmer House in Chicago on June 24th for twelve weeks. *James J. Kriegsmann Photo.*

Virtually All Instruments Are Frozen

Production Banned; Army, Navy Bands to Get Remaining Horns

Washington—Nearly all musical instruments were frozen in an order issued here.

The move to curtail the production of instruments will affect all instruments using more than 10 per cent critical materials, which will include almost all types except violins, cellos and some guitars.

Instruments for Service Bands

One provision of the musical order freezes stocks of 27 different types of band instruments in the hands of manufacturers, jobbers and wholesalers. These frozen stocks will be made available to Army, Navy and Marine bands.

The order makes the following stipulations:

1. Beginning June 1, no critical materials may be processed by the manufacturers of such instruments.

2. For one month all of the affected instruments, except pianos and organs, may be assembled on a restricted basis from fabricated and semi-fabricated parts in the hands of manufacturers prior to May 29.

3. After today production of new parts must stop entirely.

4. For two months beginning June 1, pianos and organs may be completed or assembled out of fabricated or semi-fabricated materials.

5. After July 31, no more pianos or organs may be completed or assembled. Production must stop.

Other Types at 75 Per Cent

Instruments containing not more than 10 per cent, by weight, of critical materials may be manufactured at a rate of 75 per cent of the use of critical materials in those instruments in 1940.

Instruments frozen by the order include:

Bugles in G with slide to F, B-flat and E-flat clarinets, B-flat cornets, 12 and 15-inch cymbals, Chinese 14-inch and crash cymbals, bass drum with 14 by 32 band, snare drums with 6½ by 15 band, bass drums, field 12 by 30 snare drums, field 12 by 15 B-flat euphoniums, B-flat metal fifes, C flutes, F and B-flat double French horns, F single French horns, E-flat mellophones, D-flat piccolos, B-flat tenor saxophones, E-flat baritone saxophones, E-flat alto saxophones, B-flat and E-flat Sousaphones, eight-inch triangles, B-flat trombones and B-flat trumpets.

The musical industry is being converted to the manufacture of direct war equipment. Piano makers will produce gliders. Organ manufacturers will make blowers for Link trainers which are used in ground training for pilots. Manufacturers of other musical instruments will produce precision



That Hogan Gets Around!



New York—George Hogan checks a balance on an air-shot with Glenn Miller. Hogan is Mutual's crack band man, having started his hep career announcing a program of serious organ recitals from a Kansas City church—played by Count Basie! He bumped into Harry James last year for another reunion, having announced James when he was working with a small Oklahoma band. *Pic by Ray Levitt.*

Oops, Sorry!

We plumb forgot to tell you that the photo of Ann Corio and Enoch Light on the cover of last issue (June 1st) was snapped by Ray Levitt. We usually try to give these hocus-focus boys due credit, and Ray certainly deserved it on that one.

Haymes Drops Plans and Joins Goodman

New York—Dick Haymes joined Benny Goodman several weeks ago as vocalist, junking his plans to start a band in Boston under the aegis of Harry Marshell. Formerly with Harry James, Haymes had left to organize his own twelve piece band and was all set to be booked by William Morris.

Transportation difficulties decided him against leading for the duration, and he accepted Benny's offer, a move which had been rumored for some time. Haymes will be in 3-A shortly, as the Mrs. is expecting.

Baby Hines Returns To Cafe Society

New York—Baby Hines, recently at Cafe Society Downtown for six weeks, goes back in, replacing Lil Green, blues singer. Baby recently got together with Mary Lou Williams, Andy Kirk pianist, celebrating her 12th anniversary with the band. Both used to work together at a Pittsburgh nitery.

instruments, mostly for airplanes. The industry employs about 12,000 persons and includes approximately 250 manufacturers of instruments and supplies.

Tommy Coaxes the Cats



New York—Tommy Reynolds, who has made more progress in the last six months than he did in the previous two years, is shown here with his saxophone section. The Reynolds band spent the first week in June at Dell's Lakes, Lansing, Mich., the second week at Gypsy Village in Louisville, Kentucky.

Glen Island Casino Offers Taxi Service

New York—Glen Island Casino, swank Westchester dancery, has instituted taxi service from the end of the city subway, with the 25 cent charge lopped off the check. This is the first effort by an out-lying roadhouse to lick the gas situation.

Meadowbrook, in New Jersey, is sitting tight waiting to see what happens, and will probably move into Newark rather than arrange transportation, a terrific headache where they are located.

Laddin's Terrace, in Connecticut, has closed, Enoch Light moving on to the Mansion in Youngstown, Ohio, having previously put his band on notice when a spot didn't look likely. Blue Gardens and Raymond Scott are parting company, with the spot dropping big bands in the future, but planning to stay open.

More Rumors About Beiderbecke Musical

New York—More rumors are bubbling about *Young Man With a Horn*, with Jimmy Dorsey now press-agented as "technical advisor" for the fall production. Sources here skeptical of the whole deal, pointing out that Rowland Brown, who owns the rights now, started the pot boiling when his play *Johnny 2 by 4* was on the boards.

Leonard Sues, who does a trumpet bit in the latter play, was noised about as the lead in the Bix Beiderbecke musical. This latest bit of "news" is looked on as little more than similar space-grabbing.

Jazz Authors Now Airing Program

New York—Freddie Ramsey, Jr., and Charles Edward Smith, co-authors of *The Jazz Record Book*, are now co-operating with John Houseman, of the Office of the Coordinator of Information, in a series of shortwave programs to the American armed forces abroad, entitled *Jazz in America*.

Harry Goodman Joins

New York—Harry Goodman made a date with the army last month, and joined up for the duration. He'll be put in charge of distributing musicians and musical supplies to army camps the country over, not however with the question of induction of musicians—so leave him be on that score.

Anderson Into Radio

New York—Ernest Anderson, who master-minded the recent Eddie Condon concerts in Carnegie Hall, has joined the Blue Network's sales staff.

Page Mickey Mouse

Reports the *New Yorker*—Things are plenty bad these days in the phonograph record business with shellac and other necessary ingredients being diverted to munitions. On top of this legitimate headache, the Musicraft people, who put out 29-cent classical records, received an invitation from the government to bid for an order for "2,871 white mice, all virgins."

Bailey Opens at Ruban Bleu

New York—Mildred Bailey opened at the Ruban Bleu here, and settled rumors that she was going to join Red Norvo's band and renew the famous "Mr. and Mrs. Swing" corporation. Mildred had been doing theaters with the band, but decided to stick to New York, instead of one-nighters.

The *Rocking Chair Lady* also killed a Hollywood deal with much dough behind it to stay here, and nixed a proposition to go into the newly reopened Onyx Club, partially because she couldn't get the dough she wanted, and also because the band she wanted, the Leonard Ware Trio, had opened at Kelly's Stables.

The Onyx, first of the famous names on 52nd Street, is way off

its former righteous kick, featuring some chi-chi cooking, the ballads of Bill Daniels, and the Dwight Fiskian pianoings of Nan Blackstone. It's being run by Irving Alexander, who also manages the Famous Door snake-dancery across the street.

Did you say Swing Street, son?

—mix

Fitch Bandwagon to Keep Rolling Along

New York—Even though its product is affected by priorities, the Fitch Bandwagon expects to keep rolling for the duration. Sponsor has perfected a substitute that doesn't use alcohol, needed for war purposes, Jack; and wants to protect his valuable air-time between Jack Benny and Charlie McCarthy.

Bands for the summer programs will be picked by the listeners by means of ballots distributed in drug stores and radio stations all over the country.

Erne Makes Nymphs—Not What You Think

New York—Musicians have some weird side-lines, but this one takes the cake. Seems that Erne St. Clair, who works as an entertainer with Ted Lewis, occupies himself during the intermissions making nymphs, a special kind of trout fly for a fly-shop keeper named Deren. And that he is the only man around who makes really good nymphs (trout fly in the larval state). No St. Clair, no nymphs, no really good trout fishing.

Just shows to go ya about that ill wind jive.

Miller to Seek Court Ruling About Fees

Appeals to AFM Board For Permission to Enter Civil Suit

New York—Glenn Miller's petition to the AFM board to pay only 5 per cent commissions to his bookers, General Amusement Corporation, instead of the usual 15 per cent, was dismissed by the board. Miller based his claim on the New York State agency law which sets up 5 per cent as the legal maximum an agent may collect.

He has already appealed to the board for permission to take the case into civil courts. If this is refused, it may furnish another test of the union's power to refuse relief in the civil courts to a union member. Legal opinion on this is divided, some holding that this is an arbitrary and illegal by-law of the union's, while a greater number feel that as long as the board's exercise of this power can't be proven arbitrary and discriminatory, it is legal and valid.

It is also felt that, even if Miller should take the case to the courts, he will probably lose, competent agency lawyers pointing out that the law in question is framed solely for agents, while GAC can claim that in acting as a band-booker, its actions and expenses far exceed those of a nominal agent.

Manhattan Hotels May Shift Night Off

New York—Monday night always has been the traditional night-off in this town for night-clubs, while the hotels generally darkened on Sundays. However the influx of soldiers on week-end passes and bigger week-ends generally are probably going to force the hostleries to shift to Monday too.

Neither the *New Yorker* or the Pennsylvania had made any decision at press-time, but it seemed likely that both would in the very near future.

Josephson To Produce Colored Musical Show

New York—It looks as though the town is going to get that colored musical that everyone has been planning for so long. Barney Josephson, owner of the Cafe Societies, along with Lionel Stander and some others, is planning a review for fall production with book and lyrics by Richard Wright, author of *Native Son*, and Josephson insists that Duke Ellington has agreed to do the music.

Only offay in the show will be Zero Mostel, Josephson's comedy find, unless the ex-Brooklyn portrait painter ends in the Army first.

Cowboys—But Lightly and Politely!



New York—A real twist—these four California lads, the Four Toppers, laddle out a mess of cowboy jive, *Tumbleweed* getting the major play. When required, they jump like crazy, witness that suave haircomb on the left.

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Jersey Governor Heads Ambulance Fund Drive

Newark, N. J.—From the New Jersey Ambulance Fund Committee's Headquarters at the Robert Treat Hotel in Newark, a Gala Summer Concert at the Mosque Theatre is announced for July 1. Paul Specht, famous orchestra impresario, who is acting as the executive chairman for the event, has just received Governor Charles A. Edison's consent to serve as honorary chairman.

Other members of the committee are announced as: Ex-Governor A. Harry Moore, John R. Hardin, Wynant D. Vanderpool, Herbert S. Waters, Mayor James C. Auchincloss of Rumson, Mayor William P. Furrey of Paterson, Mrs. Walter G. Ladd, Mrs. Ida A. R. Wylie, Dr. Robert J. Trevor, S. B. Penick, Charles H. Reed, Frederick T. Fisher. Shepard Barclay, famous writer and authority on the game of bridge, is treasurer. Present Morton Gould.

This concert will help to raise funds for the purchase of ambulances now being supplied to the East and West Coast Cities and to foreign war zones through the British and American Ambulance Corps, Inc., William V. C. Ruxton, president. The national *Music for Mercy* committee which supervises the concert plans, is headed by Fred Astaire, famous musical comedy star, dancer and motion picture celebrity.

As the feature of this event at the Mosque Theatre, the brilliant young radio maestro, Morton Gould and his Mutual WOR orchestra of fifty musicians will be presented in a concert of established music favorites and a special symposium of modern musical numbers of the United Nations.

Mixed Chorus Sings

The American People's Chorus of Victor Record fame, a democratic group of 75 mixed nationalities and voices from New York City, will also appear under the direction of Horace Grennell. Other highlights of the concert will be the appearance of the prima donna, Ilsa Marvenga, from opera and musical comedy; the Mac Quarie Vassar Ensemble of eight girl harpists, and several outstanding instrumentalists, with commentaries by Deems Taylor, critic, composer and author.

For the inside word on what happens to each band and why, catch "Words About Music," the new WPAT Saturdays at 3 p.m. feature that "Music Makers" Steve Ellis and the Beat are putting on together.

—and What About the Rhumba?

Chicago — Members of the Midwest Ball Room Operators Association recently announced the waltz was coming back with a vengeance, that the public was sick of all the jittering and bouncing that went with swing, and wanted to glide to the soothing refrains of the waltz.

The Middle West Association of Brought-Down Jitterbugs dug this one up in rebuttal. It's a paper by Richard W. Husband, an eminent psychologist, who reports that the pure rhythms of a Gene Krupa solo produce only one-third the tendency to "sway" that actual music does. And that both men and women swing, sway, leap, and slither more to a waltz than any other form of music!



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Band Festival Aids Fund



London—(Special)—An enormous benefit show, staged by London musicians at the Coliseum here last month, produced a sum of 700 pounds or \$3,500 for the R.A.F. Benevolent fund. These persons assisted in the show. They are, left to right, Jack Penn, former Canadian pianist, now leader of the R.A.F. Fighter Command dance band; Sgt. Jimmy Miller, leader of the R.A.F. Squadronaires orchestra; J. Abbott, of Francis, Day and Hunter, promoters of the Dance Band Festival; Eric Winstone, leader of the Swing Quartet; George Shearing, pianist; Fred K. Day and E. C. Day, of Francis, Day and Hunter, and Clifford Greenwood, orchestra leader who played at intermission.

AI Fresco Fun Okay With Army Officials

Henry Jerome Solves Draft Problems

New York—Recent army order to the Atlantic Coastline to dim out or else, won't affect park concerts and out-door dancing, officials feeling that they can be dimly lighted downward in a way that won't augment the "sky-glow" that is raising hob with convoy protection.

New York—Henry Jerome, sweet band here, is going to use only teen-age or fem musicians in the future. First replacement under the new policy is Roy Harte, taking over from Jimmy Chapin on drums. Harte, 17, has never before played professionally, having worked only with his school band!

Changes in Personnel Of Bands

New York—Several changes in the Herman Herd here when Woodrow's men finished their two-week stay at the Paramount Theater. Jerry Rosa takes his horn over to the Air Corps for the duration, with Walt Nims, former Herbeck section man, coming in. Joe Howard also leaves the trombones, with Tommy Farr of the Pastor crew replacing.

Betty Norton, of the Norton Sisters, has taken over chirper's chair with Carl Hoff, Hoff, former network conductor, is at the Valleydale Ballroom outside of Columbus, Ohio.

Lionel Hampton joins the bands with four trumpets, adding Joe Wilder from the Les Hite band. Wilder specializes in growl stylings of the Cootie Williams slant.

Lynn Richards, former Harry James and Bunny Berigan lyricist, hooking up with the Johnny McGee band.

Nick Fatool into the Alvino Rey band, replacing Eddie Julian on the drums. The former Goodmanite is the seventh change Rey's band, currently at the Meadowbrook, has made recently.

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Being a Chronicle With A Human Interest Angle

This is the story of a young man with a band—and a principle. When he was still a baby, he lost his father and his mother went to work to provide an education for her son, an only child. A clever business woman, she became an executive of a large manufacturing concern.

At college, the son turned to music, began his career as band leader in the athletic club of his home town. He refused any further financial aid from his mother, although in the meantime she had remarried, and his step-father was one of the wealthiest men in industry.

"You gave me my start, Mom, now I have to make it on my own—or else," he told her.

Troubles Commence

What a pushing around he took. Many in the trade knew his background, figured his dance band was a hobby, refused to accept him seriously. Others definitely tried to take advantage of him, tabbing him as a soft touch for a promotion.

So he made it the hard way, finally invaded the east with his band and won recognition with sheer talent. He fell in love with and married the feminine half of a famous musical comedy dance team. They bought a little home in California, were threatened with its loss when the going in the band business was particularly tough. It was never easy.

Go to Chicago

Recently he took his orchestra to Chicago, a section of the country in which it never had played and was relatively unknown. Conditions still were far from prosperous, the leader and his loyal wife were scuffling bravely. His mother visited them there. She was a widow now, with an immense private fortune.

"I like your band, son," she told him. "I've been reading *Down Beat*

regularly and I think I've learned something about the business. You've demonstrated your good faith by hard work, and a refusal to accept any aid from me. But you'll never reach the top unless you are happy. And you can't be happy with debts and expenses worrying you day and night. Please draw on me for whatever you need, up to ten thousand, if necessary."

Over the Top

Perhaps it was his mother's encouragement. Maybe it was the feeling of security which her offer brought. Or it might have been time for it to happen, anyhow. But two weeks ago, all existing house records for a single Saturday night at the Pantheon Room in Chicago's Hotel Sherman, both total attendance and total receipts, were broken by Bob Chester and his orchestra.

His mother, Mrs. Albert Fisher of Detroit, is happy. So is his charming wife, the former member of the dance team of Jon and Edna Torrence. Bob himself is more convinced than ever that he is going to make the grade in a big way. And so am I.

—new

You Figure It Out

New York—The Pelham Heath Inn, with Bob Allen on the band stand, is now featuring a *Romeo and Juliet balcony* for service men. That's all we know about it, bud.

"—it goes like this, Mom!"



Chicago—Bob Chester demonstrates a favorite riff on his tenor sax for his mother, Mrs. Albert Fisher of Detroit, who really knows a riff from a raff, because she confesses that she reads *Down Beat* regularly to keep hep to the jive and to follow the career of her band-leader son.

Three Elliott Men to Foster

Chicago—Five men left Baron Elliott's band, now playing at the Oh Henry Ballroom here. John Redic, bass; Pee Wee Louis, sax, and Johnny Corlett, drums, joined Chuck Foster's ork, playing this week at the Oriental theater here. Bill Bichel, pianist with eight years of service with Elliott, has joined Blue Barron. Bill Douglas, trombonist, quit and returned to Pittsburgh.

Wolf Intelligence

New York—Attention wolves! The names of the five former Powers models singing as the Ben Yost Quintet at Kelly's Stables here can be revealed after much careful snooping. From left to right: Jean Brinton, Aina Constance, Mildred Hughes, Irminie Randolph, and Nancy Lee Dodge. Ah there!

Columbus at Shore

New York—Christopher Columbus, standby here for years at the Elks Rendezvous, opens at the Paradise in Atlantic City, June 26.

Guitarists!

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Gentlemen: Please send me complete details on the DeArmond line. I own a () F-Hole: () Flat-Top guitar.

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City _____ State _____



It's Another Claude

New York—Claude Thornhill has been named director of physical training for three Richmond shippards. Only it ain't the keyboard tickler, but C(Tiny) T. who coached the Stanford Indians to three Rose Bowl championships within five years.

Ardie Tries Again

New York—Ardie Wilbur, previously slated to take over the Les Brown hot clarinet chair, is back in Cincinnati forming a small combination. Abe Most's draft deferment is what scragged things up, Most sticking with the band on its western tour.

by THE SQUARE STRICTLY AD LIB

Ben Pollack came out of the east with a new slang expression, "dipsydoonders," referring to those location jobs on which the musicians are expected to dig into their own pockets for office commissions, radio line charges and, frequently, a direct bonus or premium to the operator himself. . . . Philadelphia orchestra would like Judy Garland as guest singer on July 30 or August 6. Gal will accept if picture work permits.

Tee Dorsey's plans for his summer series replacing the Red Skelton show are slanted at the armed forces. Will dedicate a solo each week to a hero, while non-musical talent will be used along with tunes picked by the service men. . . . Erskine Hawkins intends to add fiddles. . . . If Davey Mathews causes as much dissension with Woody Herman's crew as he did with Hal McIntyre—look out!

Bill Burton is snickering about that Broadway columnist who announced him as a "proud pop" a couple weeks ago. Billy, a belligerent bachelor, is married to the Jimmy Dorsey band, recently committed bigamy with Dick Stabile's outfit, says he doesn't want any truck with that trigamy kick. . . . That clever adaptation, *The Big Fat Butterfly*, which Lionel Hampton's band has been using, actually is a Bob Pastor original.

Harriet Clark definitely out of the Sonny Dunham band, will live in California. . . . Don't figure your set is on the blink if your needles start wearing out twice as fast. The way records are being made these days, there are enough abrasives in them to blunt diamonds. . . . Nita Moore, Jimmy Dorsey's pretty right-hand, recently acquired a sashed purp name of Victoria. She's changing the name to Vicki, account of the animal spots things too fast and too often to get "Victoria" out and make it sound convincing.

There has been moaning lately, now that the song pluggers are wiping the horrid word *bribe* out of the music business, about the practice of various newspaper columnists of writing lyrics and then praising the day-lights out of bands which record the tunes. Even tough Johnny O'Connor throws up his hands at this one. Actually it's snap. Report 'em to their bosses and watch the fur fly. This was tried successfully on a fem columnist whose husband claimed to write tunes. He quit trying when she got an "or else" from her boss.

Take the sad case of Phil Patton, tub thumper, who wound up six weeks with Orrin Tucker at Chicago's Aragon and was fed up—with the spot, not the band. So he quit and joined Eddy Howard, who immediately accepted a six week engagement, yup, at the Aragon. . . . Record execs are breathing much easier these days. Raising prices seems to have dented sales very slightly, if at all. Dealers report higher dollar grosses and, in some cases, equal unit sales.

Tommy Dorsey's new tagline, *swyngphonie*, may have been swiped from the title used by Yasha Bunchuk on Brunswick discs some years ago, but it doesn't compare with the rib-splitting term that a press agent coined for Yasha's proposed all-girl band that time. Just ask me what it was! . . . Elmo Tanner swears that when Ted Weems lifted the Tanner hopeful for the first time, the baby started to whistle.

Elisse Cooper and two of her three "Rhythmites," Bill and Gene Knaub, have left the Bob Chester band and returned to New York for a fresh start. The third lad, Bobby Gibbons, doubling on guitar, remained with Chester.

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'Old Wolverines Couldn't Read So I Pulled Out!'—Member

by BUD EBEL

Do you want to know how the famous old Wolverines band was organized? Well, here's the lowdown as given to us by Dud Mecum, Hamilton, O.

It was in the early 1920's when Bernie Cummins, who was then on his way up as a bandleader, was playing the Stockton club which lies between Hamilton and Cincinnati on the Dixie Highway. The Cummins band decided to pull up stakes.

Red Bird, who was playing trumpet with the Cummins band, left the band at this time, not wishing to go on the road. Red contacted Mecum who played piano and they got their heads together, promoted the job, and there began the nucleus of one of the greatest bands of all times.

"Drummer Didn't Last Long"

The first move of Bird and Mecum was to journey to Indianapolis to get Jimmy Hartwell, the clarinet man. Jim accepted the offer which Mecum says was \$85 a week. As he recalls, they also brought along a curly headed drummer by the name of Johnson who didn't last long with the band.

Mecum says Jimmy also was instrumental in bringing in Bix Beiderbecke. Others in that first band included Bob Gillette on banjo; Ole Vangness, bass; George Johnson, tenor, and Bob Conzelman, drums. Later, Conzelman was replaced by Vick Moore, and Vangness, who is now a Chicago dentist, was replaced by Min Leibrook.

Mecum Was Angry

Mecum tells me that later he pulled out because he was "very disgusted at the band's inability to read" and that he left for Chicago where he did some night club work and composing. The song, *Angry*, was one of his tunes and he declares that it was written shortly after leaving the Wolverines. As he was still burned up, Mecum could not think of a better title.

After playing a long engagement at Stockton, the band finally pulled out and signed to play in Doyle's dancing academy, the Central Ave. spot in Cincinnati. It was here that Vic Moore replaced Conzelman on drums and Al Gande was added on trombone. The band didn't do so well financially and soon left. It was at this stage that Vic Burton came in as a drummer and took over the band. The rest is history.

Pennsy Hotel No Like Split With Savoy

New York—Due to the nixing of the Hotel Pennsylvania, the Blue Network's new full hour battle of music fell by the wayside. Planned as a Saturday 5-6 PM feature, Charlie Spivak on the Pennsy band-stand, and Erskine Hawkins at the Savoy Ballroom were to trade sets, alternating on tunes. An elaborate two-way hook-up had been planned, enabling each band to hear what the other was doing, and thus pick-up the previous tune, if so inclined.

The Blue Network had assigned Gene Hamilton of *Basin Street* fame to direct, and Fred Cole, who used to run a Boston show called *Midweek Function*, was to announce.

The hotel had no statement to make, other than that since it was paying for the wire, it didn't feel like splitting plugs with anybody else, even over an hour's time. Any squeamishness about being linked with the Savoy, world-famous Harlem dance hall, over a national hook-up was denied—but the program stands cancelled. Spivak will go ahead with a 5-

Union Inspects Phony Benefits

Problem of Musicians'

Part in War Taken

Up at Convention

Dallas—Biggest subject under discussion as the 47th annual convention of the American Federation of Musicians got underway here last week was the question of policy on union bands playing benefits for war effort and service groups.

According to the presidents of many locals, a great evil has developed in the last year in regards to dance bands being asked to play benefits without pay.

"Musicians Should Be Paid"

It is felt by most of the locals that musicians are workers and should be paid for their efforts, even as defense factory workers and army camp construction men and carpenters are paid for their efforts. A great majority of the benefits were termed "phony."

As *Down Beat* went to press, the convention was in its first day (8) and no definite action had yet been taken.

Postpone Record Tax

President James C. Petrillo said that he hoped for a calm and peaceful assembly. He made an appeal to the delegates for unity and declared that the country's involvement in the war had made it necessary to postpone many of the progressive actions which the AFM has wanted to take.

It was felt that the problem of dealing with the "canned music" situation, particularly in regard to recordings and transcriptions, would be referred to the International Executive Board for further study until 1943, due to the present complicated state of the recording industries.

Delegates from New York City's Local 802 were set to introduce a resolution, providing that agencies and agents be forced to stop collecting commissions on band leaders' gross earnings and collect only on the net. It is figured that such a resolution, if passed, will top off upward of one million dollars a year in booking agency commissions. The 802 delegates are Jack Rosenberg, Harry Suber, and Max Aarons.

5:30 shot, while Hawkins will do a *Stampin' at the Savoy* show, based on outstanding dance steps the Savoy has introduced, with a guest star each week.

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Why Fiddle With a Fiddle?



Chicago—Surrounded with pulchritude, Buddy Franklin bashfully plucks his fiddle at the Chez Paree. The adorables are Ruth Dreyer (left) and Margarite Singer, a blonde and a brunette, respectively. What, no red-heads, Buddy?

Bus Extension Expires Today

New York—A trio of band executives (Moe Gale, Mike Nidorf-GAC, and Nate Lefkowitz-WM) hit Washington over the Decoration Day weekend and obtained a fifteen-day stay on the bus chartering ban. The stay expires today. Whether or not a further extension can be obtained is unknown at press-time.

It seems likely, however, that some program of curtailment of bus usage will be worked out, about giving the bands access to

the buses in territories where there is no rail transportation and where they are combining morale work with one-nighters.

Daylight Dancing At the Beaches

New York—The Coast Guard rescinded its ban on the use of Manhattan and Brighton Beaches here, permitting dancing at the two sea-side halls in the afternoons while evening activities shift to the Hi-Ho Casino on Ocean Parkway. First band in was Enoch Light's crew.

Buddy Franklin Held Over at Chez Paree

Chicago—Mike Fritzel and Joe Jacobson believe that they have a find in Buddy Franklin, conductor of the orchestra at their Chez Paree. Brought in for a month's engagement, he was held over indefinitely, and continues to play for dancing and for the current show, starring Harry Richman.

Buddy has a ten piece combination, three rhythm, three saxes doubling reeds, three brass and a violin that doubles classical piano. The leader plays violin and Ray Charles is vocalist. The band does well with all types of dance rhythms, and cuts the show nicely.

At the age of thirteen, Franklin won a scholarship at the Cincinnati Conservatory of Music with a symphony, which he composed and directed. Later he became musical director in Cincinnati theaters. He won his Chez Paree job after seventeen other bands had been auditioned.

His line-up is: Leo Gordon, violin and classical piano; Howard Davis, trumpet; Dick Bauer, trumpet and arranger; Jessie Vance, trombone and tenor vocalist; Harold Descent, Jim Morash and Irv Fassman, saxes; George Jackson, drums; Mike Rubin, bass, and Irwin Rouse, piano and arranger.

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West Coast Faces Band Shortage

Palladium Plans Radio Show Tie-up to Lure The Name Combos

Los Angeles—West Coast nitery bosses, who got wise to the box-office magic of name bands only during the past couple of years, are surveying the future with misgivings.

Now that local patrons of dine-drink & dance have become accustomed to the big names, what's to happen if this transportation problem cuts the available supply to almost none?

Bands Stay East

With the transportation headaches that accompany any kind of travel these days—headaches that only hint of the real troubles to come—it will shortly be next to impossible to lure any important name combo out of the street car jump circuit. Out here where there's nothing much except wide open spaces this side of the Rocky Mountains until you hit the Coast cities (and the "dim-out"!) it's going to be anything but easy going.

General belief is that few if any bands will travel west of the Rockies after this summer unless there is plenty of moola in the deal—possibly a lot more than most local operators can pay off profitably.

Plans Radio Tie-up

The Palladium is so sure of it that a deal is now being cooked up whereby every band that plays the Palladium next season will be guaranteed a concurrent booking on the new Abbott & Costello radio show starting next fall.

The nitery man here who can't offer something extra good is going to have to get along on local talent, which does strike a cheerful note in the heart of local bandsmen.

Paul Pendarvis Pops Up With New Combo

Los Angeles—Paul Pendarvis, for many years one of MCA's middle-bracket (\$1000 to \$1500 per week) bands, popped into town from Salt Lake City last month with a new combo using five brass (three trumpets and two trombones), one sax (tenor doubling other reeds) and four fiddles.

Although he organized his first band here, Pendarvis has never played a location job in Los Angeles.

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Dona All Tattered and Torn



Hollywood—Rags and tatters become the gamin beauty of Dona Drake, as well as the clinging silks and satins she wore when she was Rio Rita, leader of an all-girl band. Dona wears this outfit in a single scene in her new picture for Paramount, *Road to Morocco*. The rest of the time she is dressed like a houri, it says here.

Columnist Reveals Self as Hep and Groovy Cat

Los Angeles—Ted Le Berthon, widely-read Los Angeles newspaper columnist (*The Daily News*) has revealed himself as lover of hot jazz music, with a better than average knowledge of what-it's-all-about.

Le Berthon usually writes about injustice, the misery of poverty, and God—almost always entertainingly.

Digs Tatum Correctly

Hint that he was a hep boy came not long ago when he devoted a lot of wordage to Art Tatum, the interesting part being that, unlike so many amateurs, he obviously knew the difference between Tatum's high-speed delivery and bona fide hot piano—which is where Joe Fan usually gets lost.

But when Le Berthon broke out recently with a full column devoted to Billie Holiday and her recording of *Strange Fruit*—and he didn't miss its backing of *Fine and Mellow*—swingdom's local cognoscenti knew they had a convert on their hands.

Story Behind Disc

While writing of Billie, Le Berthon revealed the little known story of how Billie's father, Clarence Holiday, the ace guitarist, died in Dallas of pneumonia after being refused admittance to hospitals where oxygen masks were available. According to Le Berthon, Billie poured all her bitterness over this incident into her recording of *Strange Fruit*.

Cregar Haunts Miller

Los Angeles—That harried look on Glenn Miller's puss these days is due to the haunting of Laird Cregar. Famed as one of the screen's best horror heavies, Cregar has written a song called *I Yearn* which he is pestering Miller to do.

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Bing Crosby's Protege is Drafted

Los Angeles—Tommy Skeffington, protege of Bing Crosby who has been singing with the Bob-O-Links, vocal group with the Bob Crosby band, got the call from Uncle Sam latter part of May and departed for his home town of Spokane for induction.

Departure of Tommy left only three members of the quartet, those remaining consisting of Dave Street and the Wilde Twins. Gil Rodin said a new vocalist would be signed when right one was found.

Band's deal to play summer at Balboa Beach Rendezvous, where they are scheduled to open July 3, is going through in spite of the coastal "dim-out" lighting restrictions, which are expected to have considerable effect on coast dance resorts.

Ellington's Film Plans Definitely Off Now

Los Angeles—As the Beat thought, not only is Louis Armstrong out of any of RKO's film plans, but the Duke Ellington-Orson Welles plans for the four part film *It's All True* are definitely off. Ellington is sniffing in the wind for another film, but isn't sure yet.

In the meantime, he's doing some gigs before hitting the Sherman (Chi) in late July, and then on east. Duke just closed at the Golden Gate in San Francisco, and did better business there this time than he did six months ago.

Harry James Adds French Horn Player

Young Musician from Federal Symphony Draws The Assignment

Los Angeles—Harry James, too smart to coast while his band is riding high on the crest of a wave of popularity, has sprung a surprise by adding a French horn to his already big combo.

Willard Culley, a local boy drew the assignment. He was to join the band at the Palladium, where James has broken every attendance record. He was rehearsing with the band at writing and Harry's arrangers, Jack Mathias and Leroy Holmes, were busy working over the library, fitting the horn parts into the ensemble.

Culley will remain with the band permanently providing he doesn't get that well known call from Uncle Sam which many musicians expect these days. He's in 1-A at present but has reason to believe he may be re-classified into one of the lower brackets.

Interesting Background

Culley has an interesting musical background. The job with Harry will be his first steady job as a



Willard Culley

dance musician. His only previous work in a dance outfit was as a guitarist with a high school bunch.

He started to play French horn in the high school orchestra, on instruction received from the school musical director. Upon leaving high school he went into the Los Angeles Federal Music Project symphony via the NYA route.

He started as fourth horn in the FMP symphony but after a short time found himself in the first chair when the other horn players were moved off the Project by the 18-months rule. The other horn players were restored to the symphony later but by that time Willard was doing such a good job as first chair man that he was kept in that position.

During this time he got a lot of valuable tips, he says, from Bill Pearce, a veteran horn man who was playing 3rd horn under Culley but who gave him the benefit of his experience on the instrument.

No Like Key Signatures

Culley's first reaction on joining Harry's band was the aversion the legit horn man feels for reading music with key signatures. In legitimate music horn parts have no key signatures. All sharps and flats are written in as accidentals. Said the young hornster:

"Harry's arrangers are going to have to get used to writing horn parts without signatures, because I don't think I'll ever get used to reading music that way."

Will Use Own Ideas

Culley said he would work with the arrangers in preparing the horn parts. He has new ideas about the use of French horn in a dance band and will be given an opportunity to use them. He says: "The horn can be a valuable instrument in a swing band. The trouble so far has been that there were no horn players available who had any conception of the proper way to play modern dance music. The instrument has a great future in dance bands."

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Plans Set for Gershwin Concert

To Combine Whiteman and Philharmonic for Big Memorial Event

Los Angeles—Plans were virtually completed as this was written for what is expected to be the biggest musical event ever held in Los Angeles—the Gershwin Memorial Concert to be given June 18 at the Shrine Auditorium and featuring the combined orchestras of Paul Whiteman and the Los Angeles Philharmonic Orchestra.

Profits from the enterprise will go to the orchestra continuance fund maintained by the Southern California Symphony Association, which sponsors the L. A. Philharmonic.

Guest artists will be Bing Crosby, Harry James (as soloist), Dinah Shore and the King's Men.

125-Piece Orchestra

Whiteman will augment his own 17-piece orchestra with 35 extra men for the occasion, using outstanding musicians from the film studios, who have been released from contractual restrictions for the occasion. Whiteman's 42 men plus the regular personnel of the Philharmonic will bring the total to around 125 men.

Program had not been completed, but was planned to include Gershwin's serious compositions, plus new arrangements of his lighter works.

Plan National Drive on Music For Victory

Los Angeles—Announcing a national campaign calling the attention of all Americans to the important part music is playing in this war, J. K. "Spike" Wallace, president of the Los Angeles Musicians' Association, and chairman of the newly organized Los Angeles *Music for Victory* committee, this week disclosed information on the committee's cooperation with Musicians' Unions throughout the United States in backing a plan to discuss *Music for Victory* at the forthcoming American Federation of Musicians' convention to be held in Dallas, Texas, June 8th to 13th.

"Music is selling an overwhelming number of war bonds and stamps," said Wallace. "Music is providing entertainment

Is He Kiddin'?

Los Angeles—Dick Haymes, the singer who left Harry James to head his own band some time ago, wired Harry here that he would like to rejoin him and would do so for \$200 per week.

Vine St. says Harry answered as follows:

"Dear Dick, for \$200 per week I will join your band.—Harry."

Richards to Test Power With Tour

Los Angeles—Johnny Richards, making the strongest bid for big-time fame in the band business of any West Coast band since Stan Kenton, was set for a tour of the Northwest starting around June 15.

Richards, who was selected as the first band to get a major build-up in the Hermosa Beach band "showcase" set up by the Zucca Brothers, will play Jantzen Beach and other principal northern coast resorts. During his sojourn at Zucca's beach spot he had the benefit of a heavy schedule of Mutual broadcasts via a line put in especially for the band build-up deal. It included afternoon and night periods.

Sherwood to Follow

Bobby Sherwood was expected to follow Richards at the Hermosa Beach spot. This was not officially confirmed but was born out by the fact that Sherwood's new band was set to play a fill-in date at the Casa Manana, also owned by the Zucca Brothers, between the closing of Jan Savitt June 5 and the opening of Ted Lewis June 11.

Sherwood plays guitar and a pretty torrid cornet. He is well known here as a studio musician and did a spell as musical director on the Eddie Cantor program two years ago. This is his first serious crack at the dance band field.

New York—Russ Morgan's new singer is Elizabeth Rogers. She's a radio chirpster from WBBM, and replaces Phyllis Lynne.

for defense workers, soldiers, sailors, and serving community patriotic programs. We're organized to fulfill President Roosevelt's request for more bands, parades, and patriotic enthusiasm.

Wallace has released many timely articles on music's part in the war. Newspaper columnists and editors throughout the country wholeheartedly responded on the importance of music to the building of American morale.

"Music for Victory" Schemers



Hollywood—J. K. "Spike" Wallace, president of the Los Angeles Musicians' Association, talks over *Music for Victory* plans with public relations director Kelita Shugart.

Army Permits Bowl Symph

Special Rules Given For Summer Concert Series—Limit Crowd

Los Angeles—Definite assurance that Hollywood Bowl, home of the renowned "Symphonies-under-the-Stars" summer concert series, would not be blacked out this year by wartime conditions has finally come from army heads here, who have granted permission for the symphony series providing the operators observe "specific conditions appropriate to civilian defense requirements."

Some of the conditions are as follows:

Limitation of the audience to 5,000.

No ticket sale at the gates and all tickets to be sold 24 hours in advance of each concert.

Highways leading to the giant natural amphitheatre, from which the Bowl is formed, must be kept free of congestion.

An adequate "loud-speaker" system, with emergency equipment, must be maintained.

Full instructions for clearing the Bowl and adjacent parking lots must be given to patrons before each concert.

Six-night Schedule

The Bowl ordinarily operates three nights per week. This year it is planned to give four concerts per week in the Bowl and two weekly concerts elsewhere.

Officials said they were hopeful Local 47 would okay this schedule at same basic scale of \$60 per man that prevailed for the three-night schedule. "After all," one spokesman put it, "the men came mighty near not working at all this summer."

Les Brown and Martin Play in RKO Pic

Los Angeles—RKO studio, whose Producer-Director William Dieterle turned out Hollywood's first attempt at a bona fide jazz picture, is still in the musical groove. In preparation on the same lot is a new one called *Red, Hot and Sweet* under the guidance of Producer-Director Tim Whelan.

Martin vs. Brown

Red, Hot and Sweet will be aimed to please or at least entertain the fans of both sweet and swing in musical styles. Featured band spots have been given to two outfitts—Freddy Martin, of the sonorous saxes and soothing strings; and Les Brown, whose combo socks out some pretty good rhythm in a fairly torrid style at times.

Brown is slated to follow Harry James at the Palladium for his first West Coast appearance. Martin opened here at the conservative Cocoanut Grove May 21, returning for what will probably be another long engagement.

Ginny Simms heads the list of players cast for *Red, Hot and Sweet*. Songs are being dished up by Jimmy McHugh and Frank Loesser.

Miller Nitery Purchase Dissolves in Thin Air

Los Angeles—If there was a deal afoot for Glenn Miller and Si Shribman to buy the Casa Manana, big Culver City nitery, it has gone cold, according to all indications.

Story was aired here by Jimmy Fidler, movie gossip purveyor, on his commercial radio show advertising a deodorant. None of the principals involved ever admitted truth of story and general belief is that somebody released the yarn as a "feeler."

Los Angeles—Al Donahue just finished a short for Universal with Jimmy Wakely Trio, the cowboy authors of *Fort Worth Jail*, and the Sportmen, singing quartet.

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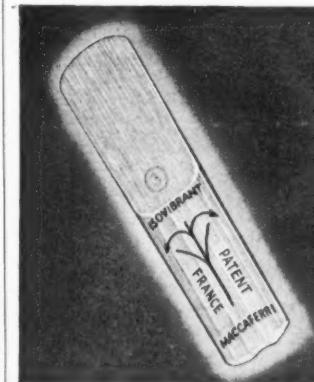


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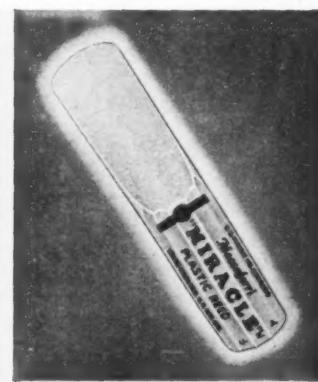
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Hazel Scott Pianistics 'Ragged'

Critic Pans Her Album; Lauds Crosby Jazz Disc

by MIKE LEVIN

THERE may be a shortage of shellac, but somebody forgot to tell Hazel Scott about it. Usually when somebody makes a really bad album, you can't pan it because they smile sweetly at you and say, "Oh, no, I wasn't trying to play well. This one was just supposed to sell!"

Well, the booklet with Hazel Scott's new album of piano solos claims that these records rest on their quality alone, rather than any "commercialism."

"Nothin' Here"

If these sides are going to stand on Hazel's playing, they had better bounce well because there just ain't nothing there. No one doubts her ability to charm the bald-headed row, but her 88 work is strongly suspect. Her playing is typical of a number of young pianists today—fast, ragged right hand, weak, unsteady bass, and a butcher's sense of phrasing. The tipoff on her rhythm is that she always records with a drummer and never alone.

Manhattan is still chuckling about the time Hazel got through flinging herself around frantically on the piano bench and came up with a weak but busty grin to ask, "Is there something else you'd like to hear?"

"Yeah," said a voice from the side of the room, "a piano player."

Hot Jazz

Bob Crosby Bobcats

It's a Long Way to Tipperary and Sweethearts on Parade (Decca)

Best record the Bobcats have made in a long time. Both sides have driving trumpet by Yank Lawson that not only kicks in its own right, but holds Ray Bauduc to tempo, a feat in itself. *Tipperary* has some good Eddie Miller sax.

Louis Armstrong

I Never Knew and Cash for Your Trash (Decca Blue)

These sides aren't bad—it's just that they aren't Louis. The tone is smaller, and the phrasing uncertain. *Knew* gets a bit mixed up on tempo, mainly due to bad balance. *Trash* is better with Sid Catlett's drumming making itself felt. But listen to Decca's of even two years ago—he's definitely lost something.

Benny Goodman Sextet

Wang Wang Blues (Columbia)

This is too pretty—the riffs too precise and dainty. Even BG's clary bit followed by that man McGarry on trombone can't save this from being labeled a dull and uninspired performance. Ralph Collier may be drumming, but the balance doesn't let you hear it.

Swing

Les Hite

Jersey Bounce and I Remember You (Hit)

Bounce has a fine score by Don Redman. He and Benny Carter certainly voice saxes with the same

Top Drawer Discs

Best: Duke Ellington's *Perido* (Victor)

Hot Jazz: Bob Crosby's *Sweethearts on Parade* (Decca)

Swing: Tommy Dorsey's *Well, Git It* (Victor)

Vocal: Lipe Page's Part One of Artie Shaw's *St. James Infirmary* (Victor)

Dance: Claude Thornhill's *Something to Remember You* (Columbia)

Novelty: Andre Kostelanetz' *Musical Comedy* album (Columbia)

deep jug-tone. Good bits of alto, guitar, and trumpet. Recording is rotten, lows being very tubby. Band sounds well, but gets a bit sloppy now and then on unison ensemble figures. *Remember* is a pop with nothing outstanding about the treatment.

Artie Shaw

St. James Infirmary Blues Parts one and two (Victor)

This one is all Lipe Page's. The humorous vocal on the A side, and his horn blowing on the last part of B are that good. Don't overlook Georgie Auld's liquid tenor chorus at the opening of B, and the short but dirty tram section by Ray Conniff. Only disappointment was the arrangement. Nothing happened.

Tommy Dorsey

Well Git It and Somewhere a Voice Is Calling (Victor)

Ziggy Elman got cut at his own stuff here—high and potent. Chuck Peterson takes him on at a slight duel, and not only plays 'em as high, but with better tone. Best jazz on the disc is by Heinie Beau (clarinet) and Don Lodis (tenor). Milt Raskin's piano bit is okeh though, and you have to hand it to Tee D for the way he plays the trombone lead after his solo—drives like mad. No questioning that this band is the epitome of powerhouse jazz. But listen to Duke Ellington's *Tootin' Through the Roof* (Columbia), if you want to hear a trumpet battle done not only with power, but with taste and ideas as well. *Somewhere* has a good Sinatra vocal, and sixteen bars of crack brass ride with a single sax voiced against them.

John Kirby

Keep Smiling and Comin' Back (Victor)

Another best in a long while. *Smiling* is a slow jump tune, by Lou Singer. The vocal trio could be dispensed with. The middle

John Kirby

Keep Smiling and Comin' Back (Victor)

Another best in a long while. *Smiling* is a slow jump tune, by Lou Singer. The vocal trio could be dispensed with. The middle

Reminiscent of Mood Indigo



New York—This trio of musicians from the Hal McIntyre band get together in the blending of trumpet, trombone and clarinet, a combination which never fails to bring to mind the original *Mood Indigo* of Duke Ellington. Left to right, these are Billy Robbins, Howard Glibeling and Hal himself.

chorus hits something of the wonderful slow groove this band used to get on discs like *I May Be Wrong*. Reverse taken at clip tempo has a touch of Charlie Shavers trumpet worth hearing.

Charlie Barnet

Smiles and That Real Romance (Decca)

Not a very impressive debut on a new label, and certainly not worth \$300 bucks a side. *Smiles* has the Mad Mab playing a solo built up on the Basie *Jump* riff, while the last chorus riff is saxes on *Tea for Two* with a brass figure behind, a gag that Count first pulled six years ago on *Honeysuckle Rose*.

Vaughn Monroe

Diddle La Do Da and Waits of Memory (Victor)

Another of Johnny Watson's up scores, this has some good Barnet tenor (this week it sounds better than the original), and a flag-waving finish. If you like hard, stiff tempos, okeh. I don't. Reverse is a Wayne King swing number with Monroe singing the lyric.

Earl Hines

The Father Jumps and The Jitney Man (Bluebird)

In spite of Truck Parham's solid bass work, the Fatha's seems to be cursed with rhythm sections that won't jump consistently. Both sides suffer from this, too little Hines piano, and mediocre scores. Good touch of Buddy Johnson's tenor, and Scoops Carey's lead on the second side sounds okeh.

Vocal

The Four Clefs

My Tiny Bundle of Love and Why Pretend (Bluebird)

There is one man who can play jazz on a Hammond organ for me: Fats Waller. There is a Hammond on this record—Fats isn't on it—I don't like the record. Reverse is a little bit better, but a full chorus of voice and piano doesn't get much of anywhere. Guitar that follows is pretty good.

Vera Barton

Mean to Me and Just a Moon Ago (Victor)

Better than her first one, *Me* is fairly palatable, although gals that hit notes and then "swell" on them give me the creeps. Background is undistinguished.

Merry Macs

Cheating on the Sandman and Jingle Jangle Jangle (Decca)

Jangle gets what is quaintly known as "treatment as a round." *Sandman* proves that while the Macs may not dig hot phrasing, they still voice and blend better

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Dance

Mart Kenney

Waltzing Matilda and Captains of the Clouds (Bluebird)

The Aussies aren't around to howl, so I'll do it for them. *Matilda* is the unofficial marching song of the Down Under Infantry, and Kenney's Canadian band gives it a lilac reading that would get hoots and hollers from the men it was written for. *Clouds* is the official theme of the RCAF. If they picked it, I guess it's their business.

Claude Thornhill

Something to Remember You By and America, I Love You (Columbia)

Very pleasant job on the oldie *Remember* with the usual full Thornhill voicings. Snowflakes do an okeh job on both sides. Wish though that Claude wouldn't stick to tempos quite as lifeless as on *Remember*. One thing to play slowly, another to skip the beat altogether. No one I've talked to likes *America* as a tune. I do—it's very palatable flag-waving, even with the Kiederkratz Hall echo waving in the background.

Benny Goodman

If You Build a Better Mousetrap and Not Mine (Columbia)

Pretty bad. Art London and Peggy Lee can't sell the way O'Connell and Eberly can, and Lou McGarry's trombone fill-ins are completely lost behind Peggy Lee. *Not Mine* suffers from the same trouble *The Way You Look Tonight* (which backs this week's *Sextet of Wang Wang Blues*) does: Peggy Lee's clod-hopper phrasing. Her press agent recently printed an article bitterly complaining about attacks on her singing. Miss Lee's main trouble is that she doesn't open her mouth far enough to let you hear what she'd like to sing. And when she does, she's so far off the phrase, you can't get with it.

Mark Warnow

Your Hit Parade (Victor)

This album puts Raymond Scott's brother on my list of people to dislike. On *These Foolish Things Remind Me of You*, he gets Benny Carter to play a sax solo that is pure schmaltz. It is the first bad solo Benny has ever waxed, and I lay it at friend Warnow's door.

Let's hope Carter's new contract with GAC gives his band and himself a new lease on playing. Rest of the album features the singing of Joan Edwards and the amazingly wooden stylings of Barry Wood—and that crack (Modulate to Page 9)



Benny Carter

Decca Re-issues Not by Schedule

New York—Other reports to the contrary, Decca's series of Brunswick jazz re-issues will not be every six weeks, but in bunches of two and three at infrequent periods, the first batch to include a group of three: some old Ellington sides, the Red Nichols sides made with Jack Teagarden, and the 1928 Pinetop Smith Vocalions.

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XUM

Drive to Gather Old Discs Gets Underway

Campaigns Successful In Some Cities, Miserable Flop in Others

New York—Plans to reclaim old records on nation-wide scale are swinging into effect with Columbia well into the fore, on account of its greater need for old wax—it's lamination process over cardboard making recovery difficult. While the retail stores still haven't put the clamps on customers yet, demanding an old one for a new one, with a war stamp for each four scratched wax turned in, the day is not far off.

In the meantime, schemes are being worked out with ball-rooms and theaters to accept old records towards admission at 2.5 cents per record, the record company then buying them at the same figure.

Reports on the success of garnering old records vary. Philadelphia reports a miserable flop, Cleveland and Boston headway. Success or failure of the campaign will depend on how clearly the record merchants make the average joe realize that on what he turns in, depends what he takes out.

In the meantime, until they see what happens, the record companies are taking no chances. While they're turning out plenty of titles, the complete lists are very seldom made available to one store, but split up among several. One company has given the New York area a 35,000 weekly limit, exactly one-fourth of its former supply. As reclamation rolls along however, this figure stands to be improved considerably, officials of the company say.

Disc Firm Signs Gordon Jenkins, Tex Ritter

Los Angeles—Recent additions to the contract roster of the new Capital recording company, formed here by Glenn Wallich, Johnny Mercer and Buddy De Sylva, are the names of Gordon Jenkins, musical director-arranger; and Tex Ritter, cowboy actor-singer.

Jenkins will handle the musical backing for Martha Tilton, one of the first name singers to sign with Capital and will also do a series of standards and current tunes under his own name with his own orchestra.

First Capital releases are expected to appear around July 1.

Jenkins is a former dance band arranger who came to Hollywood several years ago and has become one of the important radio musical directors here. He has the Dinah Shore series on the Blue Network, the Ransom Sherman show on CBS and will handle the music on *A Date With Judy*, summer replacement for the Bob Hope program.

He will also baton recording work for Dinah Shore's Victor recordings here. Between times he's writing music for an Arch Oboler defense film to be produced here.

Elite Signs Two

New York—Elite Records has added Ray McKinley and Chico Marx to their band list. Seems likely that both outfits will come out on the new fifty cent label, *Hit*.

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Your Automatic Hostess Selects the . . . MOST PLAYED RECORDS!



(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductress of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests from the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast. No kiddin', this really is Ruth this time. That was her sister, Virginia, last issue. Sorry!)

Song	Artist	Label
1—Who Wouldn't Love You	Kay Kyser	Decca
2—Don't Sit Under the		
Apple Tree	Glenn Miller	Bluebird
3—Jersey Bounce	Benny Goodman	Okeh
4—Tangerine	Jimmy Dorsey	Decca
5—Sleepy Lagoon	Harry James	Columbia
6—Somebody Else		
Is Taking My Place	Russ Morgan	Decca
7—One Dozen Roses	Harry James	Columbia
8—Moonlight Cocktail	Glenn Miller	Bluebird
9—Johnny Doughboy		
Found a Rose	Freddy Martin	Bluebird
10—Three Little Sisters	Dinah Shore	Bluebird

"SLEEPERS"

Other favorites coming up include:

I Threw a Kiss in the Ocean	Kate Smith	Columbia
Don't Tell a Lie About Me	Wayne King	Victor
By the Light of the		
Silvery Moon	Ray Noble	Columbia
Round Your Table Polka	Horace Heidt	Columbia
Memory of This Dance	Hal McIntyre	Victor
Just Plain Lonesome	Bing Crosby	Decca

Boston Jamsters Get Into Jam

Boston—Trouble brews in Beantown over its jam. The sessions at the Ken Club were so successful that Steve Church and Jack McGrath started a series, also on Sunday afternoons, at the Buckminster, a more plushy joint.

To furnish some real competition, the Ken's Charlie Bates fired Buzie Drooten's house band with only a week's notice, and put in Red Allen's fine little six piece band. Drooten has taken his woes to the union, with the results unknown at press time.

In the meantime, the two sessions are having a merry time bidding for guest stars, those a week ago last Sunday being Sande Williams, former Webb trombone ace, at the Buckminster and Pee Wee Russell of the mournful face and clarinet at the Ken.

Check on the Beat's new Saturday show at 8:30 p.m. with Art Green on WMCA if you want to hear some pleasant dance music.

Toronto Ballroom Sponsors Benefit

Toronto, Canada—A recent May night saw the first time in Canada any individual ballroom ever threw open its portals in aid of a worthy cause. On that particular night Bill Cuthbert and George Deller gave over their spot the Palais Royale ballroom to the *Toronto Evening Telegram*.

All the take on that evening was turned over to the Telly in aid of the British Bomb Victims War Fund which is sponsored by that local daily. Bert Nosi's great aggregation of swingsters supplied the solid jive.

—Duke Delory

Red Allen in Boston

Boston—Red Allen's six piece band here at the Ken Club, with JC Higginbotham on trombone, Don Stovall (sax), Kenny Clark (drums), Billy Taylor (bass), and General Morgan at piano. Red opened here two weeks ago after a week on Broadway in a New York vaudeville house.

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Record Reviews

(Jumped from Page 8)
isn't just for the pun either.

Short Ones: Jimmy Dorsey's *On Echo Hill* is still just another nice dance tune. When does he get some new arranging ideas? . . . Woody Herman's *Ooch Ooch A Goon Attach* introducing *Yad O Esor* started out as a good idea. But even double-talk on *Chattanooga and Rose O'Day* can't fill up a whole record. . . . We thought you'd like to know that Freddy Martin's new one of *One Red Rose Forever* is Edward Grieg's *I Love You* with an adaptation by Martin Block—my, how that character does get around. . . . Kay Kyser's *Me and My Melinda* uses a modulation cribbed right from Raymond Scott, while his *Johnny Doughboy Found a Rose* has some fine lead trumpet!

Our 'Wabbit' Department

Rabbit's Cousin Joins Rhythm Sweethearts

New York—The Sweethearts of Rhythm, all-girl outfit which just finished a week at the Apollo here, have added a week at the Apollo here, have added a 25-year-old Marjorie Pettiford on alto sax. Gal's a cousin of Duke Ellington sax soloist, Johnny Hodges.

"Rabbit" Will Wed

Arlington, Va.—"Rabbit," the altoist, is getting married. Nope, taint "Rabbit" Hodges of Duke Ellington fame, but Willie Mae "Rabbit" Wong, the Chinese lead saxist for the Sweethearts of Rhythm!

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Keep Those Dance Bands Going!

Leaders Hurt Morale When They Chop Their Own Bands

ATTENTION, BAND LEADERS!

NOW IS NO TIME TO PARE YOUR BAND TO THE BONE, TO RETRENCH, TO LOP OFF EXTRA SIDEMAN.

You're hurting morale in the very worst way when you do.

Lord knows, this is no time to be crawling into a shell. You've got to slug harder than ever now. You've got to fight back if competition seems to get tough. You've got to keep

working too—working at the job of keeping this country the way we want it to be. You must work as hard here as the men and women in the defense plants are working, as the boys across the seas and in

the nation's far-scattered outposts are fighting and working.

For it is very important that those boys, who are fighting with guts and determination on the world's far-flung battlefields, know that they are going to come back to the same kind of world that they left.

Some of those soldiers are musicians. And musicians are workers just like the rest of those soldiers, the former farmhands, the former office workers, the former lumberjacks and cottonpickers. Every man who was a worker wants to feel that there's a job waiting for him when he comes back, that he can step right in at the place where he left off.

Musicians feel the same way. They don't want to come back and find the music world, the dance band world, all shot to hell, because the guys who were running it were afraid to hold on.

Some of the biggest band leaders have already pointed out the way. They are not running away. They're keeping the same size of bands. Some of them are even augmenting. Tommy Dorsey, for instance, added a full size string section. Sammy Kaye has added musicians and vocalists.

It's up to you, band leaders, to follow their example. It's up to you to keep the wheels of the music industry turning. We know you've got troubles. The one-nighter problem, the scarcity of musical instruments, the draft, all of these are working against you. But brother, your problems are strictly from nothing compared with the problems that face this nation as a whole, and that face the United Nations of the world.

Let's have faith in the future. Let's prove to ourselves and to our buddies and associates, now fighting for our country, that we will keep our unspoken promise to them. Let's prove to them that we will keep this land forever a land of promise and opportunity.

NBC Cancels Program of Walter Damrosch

New York — After fourteen years, 80-year-old Walter Damrosch was informed last week by NBC that his *Musical Appreciation Hour* was off the air for duration, bottlenecking due to the many defense shows on the air

using music.

Damrosch, in his painstaking way of explaining music for young audiences, was the subject of one of Alec Templeton's most hilarious satires, *The Three Little Fishies*, but on the other hand, has been listed many times with his program as being the chief reason for popular interest in classical music in this country.

Musicians Off the Record



Chicago—Lawrence Welk and his vocalist, Jayne Walton, show how they'll get back and forth from the Trianon ballroom when gasoline rationing hits this section of the country on July 1st. The rest of the band will wear roller skates.

John and Dian



Milwaukee—Dian Manners, film actress, posed here for her first photo since she became the bride of John Clark, vocalist with the Don Reid orchestra at the Schroeder Hotel. The ceremony was performed in Denver on April 16, by Judge Dunklee.

RAG-TIME MARCHES ON . . .

TIED NOTES

BRODE-FERGUSON—Eddie Brode, tenor saxist with Bridget O'Flynn's orchestra, and Marie Furgerson in Carson City, Nev., on May 21.

GRAVES-SCOTT—William J. Graves and Peggy Scott, pianist, in Las Vegas, Nev., on May 4.

GORDON-HELLER—Harry Gordon and Shirley Heller in New York May 17. Bride is a sister of Little Jackie Heller, radio singer and former band leader.

SCOTT-WRIGHT—Nathan Scott, NBC music director, and Marjorie Wright in Las Vegas, Nev., May 9.

NICHOLSON-TORGLE—Robert Nicholson, singer, arranger and member of WGR-WKBW staff band, and Jane Torgler in Buffalo, N. Y., May 8.

JOHNSON-TUCKER—Lee Johnson, featured vocalist and violinist with Everett Hoagland's orchestra, and Carey James Tucker in Shreveport, La., April 28.

DIPARDO-RYAN—Tony DiPardo, orchestra leader, and Anne Ryan, his vocalist, in Minneapolis, May 24.

FERKO-HANLON—Joseph A. Ferko, leader of the Ferko String Band, and Mary Hanlon in Philadelphia, May 16.

POWERS-WALES—James Powers, drummer and band leader at the Capitol Theater, Chattanooga, and Jane Wales, in Chattanooga, May 18.

HOWARD-LANE—Lt. J. Howard of the Army Air Force, and Priscilla Lane, most famous of the singing Lane sisters, at Las Vegas last month. She's the former wife of Orin Haglund, a film producer.

NEW NUMBERS

INGRAM—A son, John Robert, born to Mrs. Dick Ingram at Delaware County Hospital, Philadelphia, May 13. Dad is the president of the Ingram Orchestra Agency.

YACELLO—A daughter, born to Mrs. Art Yacello in Pittsburgh, May 11. Dad is member of the Frank Natale trio, currently playing at the Unlucky Grill there.

HARRIS—A daughter, born to Mrs. Phil Harris, the former Alice Faye, on May 19. Dad is the band leader.

• • Chords and Discords • •

"Dinah Can't Sing," Reader Growls

Glenn Miller.

Little Rock, Ark.

To the Editors:

That's just too much! I sat tight and didn't say a word when Mr. Mike Levin drooled over Dinah (one note) Shore's recording with Freddy Martin. I said—well, he will come to his senses after the stardust gets out of his eyes. (He evidently didn't read the previous issue of *Down Beat* where the record was reviewed also!) Because everyone knows that Diva Dinah's dictum is the most affected in the industry. And I'm afraid I don't quite know what he means by her intonation and her tone.

But the final (I hope) blow has been struck. When he dares to say that the Andrews Sisters sing out of tune and need new voices, I quit. He must lend an ear to *Toy Balloon* for an example of real cohesive harmony. They are the only group of singers in the business with any originality. Any.

GEORGE LEIPER

* * *

"Don't Lose Levin!"

Rockford, Ill.

To the Editors:

Mike Levin's got something there with his system of reviewing records under different labelings. Don't lose him. He could use a little more space.

THOMAS P. BEDDOES

* * *

Likes New Record Review Policy

New York, N. Y.

To the Editors:

More than ten years ago, the good doctor, Frank J. Black, general music director of the National Broadcasting Company, made a statement to me which I regard as profound. He said: "The public picks its own song hits."

And because I believe that to be true, I hasten to congratulate *Down Beat* for getting as discerning a critic as Mike Levin.

After all, a collector may treasure an original cutting by Louie or Bix, but in a democracy that sees its people lay out hundreds of dollars for a Horace Heidt, Kay Kyser, or a Freddy Martin record, the bands who play sweet music must come in for some critical consideration. We have seen the box office records these lads set; we have seen Guy Lombardo cling to sweet stuff for years and stick to the top. That does not mean that thousands will not still rave about

Tullos, La.

To the Editors:

When are great musicians, our so-called artists, going to get wise and give the public what it wants?

When they take a "hot chorus," why do they go into extreme technicalities and brilliant runs? This kind of stuff is neither sweet nor jazz. If we want to hear music without color, we have some symphonies. Improvisations are okay, but when they get a mile away from the original melody or theme, they stink. Tex Beneke is a bad offender of this class of musicians. The old saying goes, "Women dress for other women." Musicians must play for other musicians.

PAUL PRESCOTT

* * *

"Why Isn't Fisk On the Air?"

Chicago

To the Editors:

I'd like to know why that foot lifter, Charles Fisk, whom Bob Locke wrote up in your May 15th issue, hasn't struck the air waves and why the big time hasn't grabbed the words of *Jersey Bounce*? The cats around here have them pat.

LEWIS STEVENS

Eds. Note—Thanks for the query, Lewis. Perhaps the networks will take the hint.

* * *

Information, Please!

Wollaston, Mass.

To the Editors:

Can anyone tell me who played the fine tenor on Red Nichols' *Robins and Roses*, *My Melancholy Baby*, and *Poor Butterfly*? This man whoever he is, must be either a great jazzman, or an unrecognized genius.

BUD LESTER

Eds. Note—Help us out, you jazzfans. Who is he?

* * *

Is He Kidding?

Worcester, Mass.

To the Editors:

Down Beat certainly has changed. I can remember when every issue you put out had an article on Bix or Tesch. There are never any, now. For all you mention about them, they might as well be dead.

R. E. STAURANT

* * *

"Locke Is the Nuts!"

Los Angeles

To the Editors:

Give us more of Bob Locke's *Gutbucket Drippings* and *Who's Who in the Band*. He's the nuts. How about a *Who's Who* on Glenn Miller's band and Benny Goodman's band?

JEFF PARR

Eds. Note—A *Who's Who* on the Benny Goodman band appeared in the Jan. 15, 1942, issue of *Down Beat*.

* * *

Praise for Hampton

Camden, N. J.

To the Editors:

We are two ofay cats and we have our boots on up past our necks, so we know a solid outfit (Modulate to Page 11).

Leo Reisman Believes A Leader Should Lead!

"There's too much lead the leader, and not enough follow-through in the average dance band today," said Leo Reisman, who has led a crack society dance band for more than twenty years. "The average symphony without a conductor would descend into chaos. What's wrong with the ordinary dance band is that it's been put together to get along without a conducting leader."

"There are certain conventional rules followed: you phrase with the section leader, and match vibratos with the other men. You aren't supposed to play loudly when the rest of the band is playing softly, and should split your time evenly between the music and the girl-singer."

"The only trouble with this system is that each section is mostly on its own—there is no real cohesion, other than rhythmic, in the band. And when a tempo is once set, it's kept rigidly, no matter how the character of the music may change."

Theaters are Tough

"That's why the average band has such a difficult time playing theaters—the men feel lost without a steady tempo, and a set idea of what the changes in volume are going to be. They aren't used to following baton cues, and the result is usually very sloppy music."

"Another difficulty with training dance bands this way is that they must play a number and rehearse it constantly, or they forget the subtleties of phrasing and dynamics and hash it up quite thoroughly when re-playing it for the first time."

"Then too, the reason that waltz music is so badly played in this country is that the tempos and attacks must shift constantly. Without some form of central cueing, it's impossible to do."

Leaders at Fault

"The fault is not completely with the men. By and large, the musicians in the average American dance band are better trained and know more about their instruments than any comparable group in the history of music. Too often, their leader, a good musician like themselves, doesn't have any idea of how to lead, other than to pick tunes, smile to the customers, and play or sing an occasional chorus."

"I claim that this is all wrong—that dance music today suffers because of this every-section-for-itself attitude. That if leaders would concentrate on getting their men to follow them, instead of their own inclinations, a much more lively style would result, instead of the run-of-the-mill drive you hear so often."

Please the Patrons

"This of course doesn't apply to swing bands. Their emphasis on solo techniques and individual display couldn't possibly work under the sort of system I use. But on the other hand, the average person dancing to my band thinks he's hearing swing, when actually all I've done is bring the rhythm up behind some sort of brass riff figure. It may not be swing for the musician, but it satisfies the dancer—which is my business."

"In other words, if there are any mistakes in my band, they're usually mine. If you don't like the interpretation, I'm the man to blame, not the section heads. Musicians that work for me are instructed to watch me constantly for entrance cues—if the cues don't come—they don't play. If they come behind or don't play, the indicated time on the score, the men play them that way."

"This may make my work a lot more difficult—which is why I've been paid up to \$15,000 a night for my band. But on the other hand, there is only one mistake to be made instead of fifteen. And fifteen men making the same mistake don't sound nearly as badly as one against fourteen."

Does It Himself

Reisman, who is now at the Ritz in Boston, was working at the Rainbow Room in New York when he gave the *Beat* this interview. After watching him work, you certainly have to hand it to him—he does exactly what he says. The

men in the band watch him like a hawk, and I certainly have never beaten a show played as well as Reisman does it."

The years of training he has had as a classical violinist, and the experience he's had as a leader certainly make him the best example of his own theories, and his band does play good dance music, there's no question of it. His waltzes have life, instead of that well-known morgue quality, all the South American tempos are done correctly, and his "swing" numbers manage to get a fairly firm beat, and to satisfy the crowd.

This band would never go on one-nighters. While the arrangements are good, having a surprising amount of original reed work, there isn't the sensationalism and the solo-work necessary to satisfy the kids. After a particularly sad tenor chorus, Reisman was asked why he didn't try to get men who could play solos.

Solos Unimportant

He pointed out that he didn't need or want them, that what he was after was a band that would play as he directed it—that solos were completely unimportant and unappreciated by the crowds he played to.

He looks like a continually irritated rooster on the band-stand, and glared ferociously at some drunk that talked while he was playing. When the guy kept on talking, Reisman walked to the edge of the stand and told him to shut up in no uncertain terms.

Despite his apparent dictatorship on the stand and his positive ideas on music, he seems to get along well with the band and with the customers, knowing most of the gilt-edged gentry at the Rainbow Room by their middle names.

His ideas are all wrong for swing, as he says, and also for a band that specializes in road-work. But all these society bands and hotel outfits could stand a lot of his angles. Any bird that's coined all the dough for all the years that he has, can't be so wrong commercially.

—mix

Takes Own Life



Hollywood—Frank Churchill, whose melodies have been sung, whistled and played by millions of persons, took his own life by shooting himself at his ranch home near Hollywood last month. He was musical director for Walt Disney and composed such tunes as *Heigh, Ho!* and *Whistle While You Work*. He also scored the new Disney film, *Bambi*. Churchill's act was attributed to worry over bad health. His latest tune, *Love Is a Song That Never Ends* is expected to be a big hit.

It's About Baseball, Believe Me!



Boston—Georgie Hale and Leo Reisman give out with those Dodger Giant arguments while six gorgeous creatures register interest. All eight are involved in the festivities on the Ritz Roof here. We couldn't get the phone numbers, either. Pic by Ray Hauser.

Harris-Faye Baby Still Not Named

Los Angeles—Still some controversy here over the naming of the Phil Harris-Alice Faye baby, which arrived at the Cedars of Lebanon Hospital May 19.

Newspaper reports have it that the youngster, a little gal weighing 7 lbs., 2 1/2 ounces, has been named Phyllis, an easy jump from Phillip, which it was to have been named had it been a boy.

But friends of the couple say that the baby has been named Alice Faye Harris Jr. Bandleader Phil, apparently still too shattered from his recent floor-pacing ordeal to talk to reporters, couldn't be had for a statement.

Harris closed at the Biltmore Hotel here May 27. He's set for a summer theater tour during time Jack Benny show is off the air.

Still on Golf Kick

Los Angeles—New Bing Crosby musical short is on that golf kick he started on an exhibition tour with Bob Hope. A John Scott Trotter score, and the Johnny Burke-Jimmy Van Heusen tune *Tomorrow's My Lucky Day* round out the film, titled *Don't Hook Now*.

Chords and Discords

(Jumped from Page 10) when we dig one. We want to find out why you don't rave about Lionel Hampton and his solid cats. We dug Hamp at his recent stand at Philly's Earle Theater and think he rates at the top, alongside of TD and BG. Hamp was the most sociable cat we ever slapped the plank with. And all the cats in his band were solid to beat up the chops with, including George Jenkins, Hamp's really solid skinman, and Irving Ashby, Hamp's ready pork-chopist.

GEORGE HART
GEORGE HINKLE

Eds. Note—Translated, this means that "Hamp's group of solid senders are on the beam and make with the jive in a super-duper, killaroo fashion, Jack."

* * *

We're Blushing

New York
To the editors:
In Bob Locke's story on Charlie Fisk, the second sax man from the left in the photo was incorrectly identified. The lad's real name is Johnny White and he plays fine alto. At present, he is on the road with Dick Peirce's Indiana-Polis band.

ROSS CHRISTENA

Doyle Takes New Job at Studio

Los Angeles—Norman Doyle, for many years one of the Coast's leading band agents, and until recently attached to the local office of the General Amusement Corporation, has left the music business to become manager of the 20th Century-Fox Studio Club.

The 20th-Fox Club, like those maintained by most of the major film studios, is maintained by the studio to promote the general welfare and morale of its employees and to bring the big-shots and little-shots together in democratic gatherings. Club plans and carries out a general program of recreation.

Doyle was with MCA here for many years.

You a wolf on slants and trends, a hep apple that knows what started what and why? You'll be interested in the palaver Allan Courtney and the *Beat* have every Friday night at 8:00 on Courtney's "1280 Club"—WOW.

IRVING FAZOLI
STEPS UP HIS PERFORMANCE
WITH THE
"Winged Vibration"

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AMERICA'S top reed artists are trying and swinging over to the "Winged Vibration" in Medallion Plastikanes! Here, at last, is the perfect plastic reed, possessing the many added advantages of seasoned French cane, with the usual comfort of ordinary plastic with unequalled lip comfort... allowing players to perform with greater ease and more concentration. Try one next time and feel the difference!

Ask your local music dealer for Medallion Plastikanes, available in 5 strengths at only \$1.00 each for Bb Clarinet, Alto and Tenor Saxophone, also for Bass and Alto Clarinet at \$2.00 each. If he hasn't them in stock yet we can supply you.

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Say It With Music Marks Trend

Kent and Johnson In There!

New Deal in Record Spinning Gives Blue Network Unique Show

Should you hear (sleigh-bells in the background):

*Lo listen to the key Blue station
And even tho the hour be late
prithem lend thine ear, oh gate,
The-hush-a-tongue no idle talk,
over WJZ New York.
Music charmeth lad and lass
Lad and lass,
Lad and lass.
Music verily croaks with gas*

Or perhaps (riff background and Jimmy Lytell clarinet):

*How d'you do Mr. Sponsor, how
d'you do.
Here's the time for a commer-
cial for you.
We'll be god to put it in
If you'll get up the tin,
How d'you do, Mr. Sponsor,
how d'you do.*

You are not going bats, but merely catching WJZ's new all night record show, *Say It With* (Modulate to Page 13)

Here's What Goes On Over There→

1. Kent: Observing that hunk of concrete laughingly called Radio City reminds me we have a show to do, old man.
2. Concentration piece — but nothing happens.
3. By this time, they are working under pressure on their sun-roof. The gauge is kept around to make sure they don't blow their tops.
4. Lillian Lane, Claude Thornhill singer, comes over to lend a hand with the new show. Gets right into executive session with Johnson. Kent is playing tic-tac-toe.
5. It being late PM by this time, the Terrible Trio, beat the heat-rap, by going downstairs to Kent's apartment, and checking the jingle situation down there.
6. Lillian and Johnson fell into a fine riff. Alan can't seem to get with it.
7. The boys have five minutes to finish the jingle before recording time. This is what you'd call double-barreled birth.
8. Over to the transcription section with the Andy Love septet. Part of this group works as the Tune-Twisters, while Lulu Jean Norman, middle lass, has been heard on the Basin Street show. Musicians on these dates often include Frank Signorelli and Dave Bowman (pianos), Jimmy Lytell (clarinet), Gene Traxler (bass), Chauncey Morehouse (drums), and Carmen Mastren (guitar). Outfit is usually billed as Chauncey Morehouse and his Off-the-Cuff Five.
9. Picking the records for show, and latching onto some fast jive in the Beat at the same time.
10. Believe it or not, it takes four men, two engineers and two announcers to produce an announcement-less show!
11. You saw what goes in—here's what comes out, *Say It With Music* for another six hours.



The above series of photographs illustrate the preparation of radio's newest sensational disc show, *Say It With Music*, conceived and produced by two merry madmen of

the air waves, Alan Kent and Ginger Johnson. For a blow-by-blow description of the action in these numbered pictures, see the adjoining column. All Photos by RAY LEVITT.

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BETWEEN THE

Notes

... BY H.E.P.

It looks like strings are the thing this year. TD has already added them, and several other big bands are making similar plans. Ducking taxes is one answer, the boys figuring it's better to toss it away in payrolls than taxes. But it is also the fashion to be "new"—also "different."

All this is very fine—but when is someone going to take strings and use them properly in jazz? Tommy's section sits around all night and plucks half-heartedly now and then, even on the David Rose arrangement of *Sleepy Lagoon* they just put in the books.

Both Tee's outfit and the 22 piece Artie Shaw band had sounded as though someone had formed a band, and then remembered the strings at the last moment and glued them on the sax sections' coat tails.

All the arranging, James' included, has been nice but unimaginative. The strings are used either for unison figures, organ-tone backing, or melodic fills. They're treated as an extra attraction rather than a basic part of the band.

This is a waste of time and dough. Strings can not only be used for backing but to achieve gutty effects on their own. Kostelanetz' new *Somebody Loves Me* has some string work, that while hooked from Wagner, still adds plenty to the power of the arrangement. Some of the Artie Shaw 1936 *Brunswicks*, *Sweet Lorraine* and *A Pretty Girl Is Like a Melody* depend on string-work exclusively for their effect—and it swings too, brother.

All this fast jive about "adding strings ruins a band's beat" is the baloney. Strings are no different than reeds. They use vibrato, and treated properly, can have just as much bite. If you don't think so, listen to Ray Nance's electric fiddle work on *Duke's Moon Mist*. Sensational hot, as well as a lot of slants that could be adopted for full section.

If the strings are going to be with us, let's get with them, and drop the teaparty tactics that most arrangers use now. So you use unorthodox fingerings and stoppings? So what—since when did jazz ever worry about how it got its effects as long as it got them?

The day we worry about what people will think about our playing "like that," is the day jazz can shut up shop, and take in its marbles—we won't have anything left to play.

Top-names in the band business are very shortly going to be subjected to embarrassing pressure to keep working at full speed. It will be part of a general government campaign to keep high-grossers of all sorts making their usual dough so that taxes will not fall off.

Every name leader is moaning about the lack of girl-singers. They claim that not only can the majority of auditionees not sing, but that they don't even look well. Claim that since the defense industry boom, it's even worse, a lot of bright young things preferring regular hours at good wages to the "glamour" of the music business.

I have a hunch that more than anything else, it's a problem of geography. There are a lot of good singers in the Middle West that the average leader never hears—whereas the big Eastern cities are so thoroughly gone over all the time that there is very little worthwhile to hear—or else kids who come East looking for jobs can't get in to see the right people and as a result never get a chance for the job that the leader is tearing his hair out trying to fill.

—a good steer!



Say It With Music Marks Trend

(Jumped from Page 12)

Music, which threatens to revolutionize the old stomping grounds of musicians, bar-flys, and all-night eateries.

Aired from 1 to 7 A.M., with no spoken word save for hourly news, the show has been caught in 44 states, and has yet to get a beef in the mail! Produced by two of the breeziest characters that ever struck radio, *Say It With Music* is newsworthy for no other reason than it is probably going to sweep the country.

Kent and Johnson, the proud poppas, claim that it should coin dough like mad because nobody gives out with that tired jive to the boys in the Four-Square Diner, or coyly kids Lulabelle on being stood up. They point out that besides being aimed at musicom, it goes to the millions of men working at night—and that with weather comments and record requests banned, what can the average disc spinner talk about?

Therefore why talk?

Pair of Hepsters

The creators of the Pepsi-Cola jingle and other similar successful atrocities, these two guys are hep as hell. Austin "Ginger" Croome-Johnson, brought over from the BBC in '35 for special music programs, not only knows hot jazz from the word go, but can play piano at anybody's rent party. He's written some songs for the show so good, that Feist is tailing him to whip them up into straight tunes for publication.

Kent, who kicked around his salad days with a lot of gold, got smacked cold by that fine Friday in '29, and ended up as an announcer for NBC. He was assigned to do a show with Johnson in '35 from the Onyx Club, called *The Band Goes to Town*. After the first broadcast, he reported to his chief that he would not be responsible for what got broken if "he had to work another show with that limp British twit." Johnson, on the other hand, muttered vaguely that wasn't "that fellow a little uncouth, a bit, you know?" Since then, each has wept in the other's ear and now they get twice as much for a nickel too.

Snappy Jingle Work

All the station breaks, time signals, ads, FCC announcements, and other data on the show are done with jingles. I saw them write a jingle about Elsie the glamorous cow for Borden's in ten minutes, tear over to a transcription studio where Andy Love's septet was doing another date, and in 30 minutes flat have the tune on wax, seven part vocal harmony, and quintet musical backing being worked out in that time. Five minutes were wasted in figuring how to end the jingle, a sexy "MooOO to youUUU" being necessary. Alan finally called a fem friend, who came over and moaned very prettily, chewing her cud the while.

No one has yet caught them working. But they always turn out a select record show, special angle being records that no one will dis-

Nita's Nice



Two Visiting Bands Clean Out Beats

Akron—Local jazz-lovers have turned to outlying districts for their musical kicks. The "Scatman's" seven-piece sepia jump crew at the Blue Star Inn is as solid as grandma's rock candy. Two brilliant reed men, Charlie White on tenor, and E. "Rudy" Rutherford on hot alto, deserve first mention.

Benny Goodman's recent Palace date established a new all-time attendance record for Akron. Incidentally, the King's and Alvino Rey's boys bought up all *Down Beats* in town that week, making the nearest copies thirty-five miles away in Cleveland.

Stan Kenton played to a good crowd at Summit Beach, had a good beat, loud brass, and spineless reeds (except for Jack Ordean on alto).

—Gene Cooper

Bobby Peters Debuts New Atlanta Band

Atlanta, Ga.—Bobby Peters, who recently disbanded his old band in Pennsylvania, opened the Henry Grady here last week with a new band of local musicians which he has been rehearsing.

Freddy de Lande, whose fine piano work once sparked the band of Bobby Day, is now with Nu Nu Chastain at the Wisteria Gardens. Day, like Peters, is now making Atlanta his permanent residence.

One of the best drummers around these parts, Wayne Shields, was inducted into the army last month.

—Bill Coggins

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TUNING!
POWER!
TONE!



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Santy
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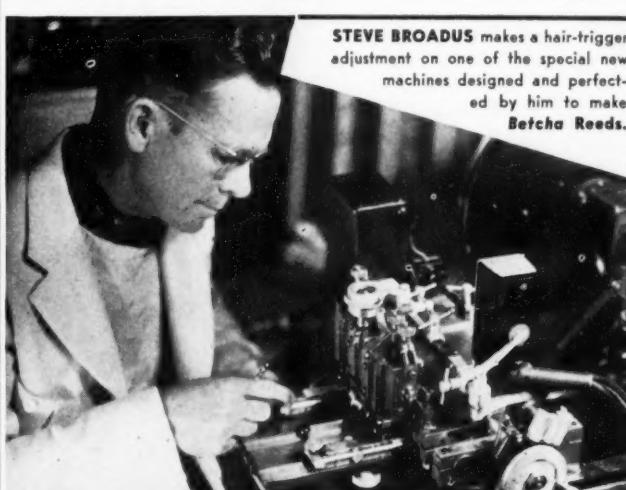
Please ship the mouthpiece checked below on 10 days' trial. I prefer plastic rubber. Enclosed is \$3 deposit which will be refunded less postage if I return your mouthpiece in 10 days. Otherwise I will pay the balance promptly.

Bb Clarinet \$8
 Tenor Sax \$12
 Alto Sax \$12
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"All Jazz Is Dead in Europe!"

Famous Negro Swing Tubman Now in Concentration Camp

by ERNEST ZWONICEK

Geneva, Switzerland—Living in one of the last free countries (together with Sweden) in Continental Europe, jazz fans here are still allowed to buy and listen to records of the true American jazz music. This is indeed a privileged situation for I have it on good authority from Hugues Panassie that all English and American records and musical scores in the occupied countries have been seized.

Here in Switzerland, we occasionally receive some matrices from America including such "new" recordings for us as the *Special Delivery Stomp* by Art Shaw's Gramercy Five or *Hot Mallets* by Lionel Hampton. Records by these bands are now Switzerland's best sellers.

Can Still Get Jelly Rolls

Also, we are able to buy such records as the original *Fat Frances* by Jelly Roll Morton or the *Bull Fiddle Blues* played by Johnny Dodds and his Washboard Band, two new re-pressed records.

But the best thing that can happen to a Swiss music lover is to know a rich friend who owns a mighty radio. Then, he can hear on short wave a powerful American band or maybe even a boogie woogie session. Yeah, man! Sometimes, we have little parties which last way into the night during which all is forgotten in the thrill of jazz music and a glass of some "out of this world" mixture.

Hot Club Activity Reduced

We have some "hot clubs" in Switzerland, but their activity is now reduced, inasmuch as most of the fine American musicians who were in Europe have gone back home. In Switzerland now, there are only two Negro musicians. First is Glynn Paice, who toured with Bobby Martin and made several records in 1929 and 1931 with King Oliver's band, in 1931 with Benny Carter and in 1934-35 with Willie Bryant's ork. He now plays with a top Swiss dance band.

The other musician is Bobby Curry, a drummer, who lost all his fortune when Holland was invaded. Curry could not find a job here when his small combo broke up last year and he is now in a refugee's camp. Curry is anxious for the war to end so that he can return to America.

Willie Lewis Was Last Band

The last Negro band to tour Switzerland was that of Willie Lewis. He had a good season last summer before returning to the states, in spite of the bad circumstances here. You must not forget that 98 per cent of the people here think first of finding some food in a store, then secondly of finding entertainment. Certainly

Sammy Kaye Tells How His Music Saved Love

New York—Band buffs will want the new issue of *True Stories* by all means, but def. In it, sage Sammy Kaye gives out with a little essay entitled *What Love Songs Mean to Women*, in which he points out how sure he is that his band has saved any number of marriages from the rocks by the soothing ballads it plays!

this band attracted all swing music lovers, but the majority of the Swiss people are against jazz. Only a small selection of young people, coming generally from the best class of society, really like jazz and so the Hot Clubs in Switzerland are limited. There are eight in all, most of them in the French-speaking part of Switzerland.

Last Fall, we enjoyed the company of Hugues Panassie, well-known French jazz critic. He held conferences on hot and swing music in Zurich, Basle, Berne and Geneva. Panassie also recorded while he was with us, playing clarinet in the Mezz Mezzrow style.

Recording business is not good in Switzerland. Like the movie industry here, the persons in the business are having to learn all over again. The Swiss radio plays mostly classical or popular music (also waltzes, tangos, polkas, military steps, etc.), and the broadcasting of dance music has almost stopped. Only the Swedish, English and American stations still broadcast hot music.

Jam Sessions Are Hampered

We have a law here that after 10 p.m., no one is permitted to make a noise loud enough to be heard outside his room. This certainly does hamper jam sessions.

As for newspapers, we now get only the *Beat* to read. Formerly, we had *Le Jazz Hot*, Panassie's own paper; *Music*, from Belgium, and *Melody Maker* and *Rhythm* from England. In Switzerland, we had *Jazz News* but this folded in February, 1942.

Also, I would like to add that Swiss orks do have "fem chirpers" but they are not sweater girls, by any means.

WHAT FINE CLARINETISTS HAVE BEEN WAITING FOR!

Selmer
clarion crystal
MOUTHPIECE

Duplicates best playing features and interior of the famous Henri Selmer original crystal mouthpiece introduced here 35 years ago. Try one at your dealer's, and see for yourself what a big difference it makes in your playing.

5 FACINGS: HS, Medium with close tip; HS* Med. with medium tip; HS** Med. with open tip; S Medium with rather open tip. (HS* and S most popular.)

Gives your playing a new tonal "personality."



But the Boys Aren't Listening!



Great Lakes, Ill.—Jinx Falkenburg, noted model, stage and screen star, listens while Bob Kite of Chicago plays the melody of a new tune he's just written, *Rings Around the Moon*. Looking on are Dave Missal, left, of Hartford, Conn., and Dick Boltz, center, of Davenport, Ia. All three are members of the band here at the U. S. Naval Training Station.

Anson Weeks Sold Us Down the River!

Orange, Tex.—"Anson Weeks sold us down the river!" That was the cry here of the members of Weeks' old band, now being fronted by Don (Ike) Ragon. The band is now booked indefinitely at the Grove here.

"We all figure Weeks pulled a stinkin' deal on us," said Ragon. "At any rate, here's our story.

Ask Ragon to Front Band

"Frederick Brothers and Anson engaged me to get his old band together again and take it on the road under my name, while Anson's arm was healing from his recent operation. Weeks called all his old boys back to Chicago. Some of them came from as far as Texas, and one from Florida, and we took three boys from my five-piece (we were working in South Bend) and got a pretty fair band organized. As a matter of fact, it has turned out damn good. Ask Bill Wittig at the Pla-Mor in Kansas City or John Dotson at the Blue Moon in Wichita.

"We started out at the Indiana Roof in Indianapolis. Then while we were at the Pla-Mor, Anson phoned to inform me that he wants me to keep the band and that he is taking over Red Nichols' outfit.

"A Stinkin' Deal!" "Now is that a stinkin' deal after those boys of his waited until he got well and came back from as far as Texas and Florida! They had also turned some other good deals.

"For my part, I'd like to keep

—but Missouri is show-Me State!

Des Moines dancers not only are hep, but also suspicious. Erskine Hawkins arrived there recently for a one-nighter, found a huge crowd milling around outside, and three customers inside! A bystander told him that the cash customers had been stung so many times by traveling "names," that now they wait outside and check up. If it's the regular band, they go in. If it isn't, they go home.

the band but I could not keep those guys working on the kind of dough my name would bring. Frederick Brothers tried to get us to go on some jobs like the Music Box in Omaha. Scale, \$32.50. Nuts! I got lucky and got us a week at the Blue Moon here at a good figure and then got another good price down here. I sold them both as Anson Weeks' former band. We're here indefinitely but maybe somebody will want to buy the band as Don Ragon's orchestra (formerly Anson's)."

You a wolf on slants and trends, a hep apple that knows what started what and why? You'll be interested in the palaver Allan Courtney and the *Beat* have every Friday night at 8:00 on Courtney's "1280 Club"—WOW.

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Davenport Orks Aid War Bond Campaign

Davenport, Iowa—Jack Willets and Jack Austin and their orks did their bit in a recent War Bond Drive by donating their services for the huge Victory Block Party which was held on the final evening. Jumpin' jive was the order of the evening and about a dozen colored jitterbugs kept the huge crowd in a hilarious mood. Admission was fifty cents worth of War Savings Stamps which the pur-chaser was allowed to keep.

A similar affair was given in Moline, Ill., with Jack Manthey and his boys furnishing the rhythm licks.

Herb Heuer Quits

Herb Heuer, former bass man (who doubles on everything but the kitchen sink) is now a member of the U. S. Air Corps and is stationed in Massachusetts.

Next month the Tri-Cities will lose one of their finest sax men when Marlin Fellner leaves the Hal Wiese band to enter the U. of Iowa. Marlin has won several National High School sax contests and is also an accomplished conductor. He will major in music at Iowa.

Tram Man Cuts Lip

Carlisle Evans back in town after a sojourn in sunny California... Bob Noth, fine tram man, recently cut his lip and had to have a couple of stitches taken to close the wound; however, he is back in the groove again playing just as well as ever... Omer Von Speybrouck of the old Dan Russo ork and Glen Enzfelder, formerly with the old Cato's Vagabonds are now teamed with Eddie Holmes in Al Bauman's sax section... Wibbey Fisher, local tram man and vocalist was recently home on furlough from Jefferson Barracks looking better and feeling better than ever before... Al Buck who used to play plenty of trumpet around these parts is now a radio announcer in Kankakee, Illinois.

—Joe Pit

Long, Spivak and Wald Signed for Picture

New York—Johnny Long and Charlie Spivak, along with Jerry Wald, have been set for *Follies Girl*, a musical produced in town here by William Rowland. Paul Lavalle, *Basin Street* director will handle music details for the picture which will also star Gert Niesen, Willie Howard, and others. Rumer hath it another jam session such as in *Syncopation*, the current RKO jazz extravaganza, will be staged. It is hoped that this will prove false.

Bridget O'Flynn Goes To California Resort

Las Vegas, Nevada—The fem thumper, Bridget O'Flynn, has taken her comb to Siegler's Resort, Lake County, California, for the summer season, and has added Don Ober on electric guitar. Don comes from the 4 Peppers which featured Corky Corcoran on tenor sax before he joined Harry James.

The Debonairs, formerly of the Hollywood Tropics, have replaced the 4 of Us at the Mandalay Club. June Purcell and Gloria Ellwood are handling the vocals... Jack Spence and his "Sugar Blues" band has added Dottie Lee for their singer.

—Charles Arthur

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Gus Kearns Bands Sends Oakland Cats

Oakland, Cal.—A tenor band that "really kicks" is the proudest possession of Gus Kearns right now. The Kearns combo has been playing spots up and down the coast and has particularly built a following at Sacramento's Trianon ballroom. Gus plays piano and arranges. Buddy Patrick is the vocalist for the 11-piece crew and also plays bass and steel guitar. Speaking of the Trianon, it wasn't so long ago that Frank Parisi and Elwood Maleville started there on a shoestring—now they handle three ballrooms, all doing good biz. Elwood is the brother of Buddy Maleville, who now has a fiddle crew at the Hotel Del Monte.

Pair Dunham and Kaye

Sammy Kaye made news here by drawing the biggest crowd of the year to Sweet's ballroom when he was paired with Sonny Dunham. Arthur Wright, tenor vocalist of the Kaye crew, took a run over to Frisco during the afternoon and unexpectedly ran into Bill Stoker, NBC studio saxman. Art and Bill both sang with Kay Kyser's band several years ago. Xavier Cugat, who played here in May, is hardly a new face here either. Cugat was in the Anson Weeks string section back in the days when Weeks played five years straight at the Mark Hopkins.

Bill Sweet deserves some sort of recognition for the parade of bands he brought to Oakland in May—having also brought in Bob Crosby, Ella Fitzgerald, Louis Armstrong, and Jimmie Lunceford. A new addition to the Irv Corren band is "Red Dog" Muller, whose work on tenor is wonderful. Jake Reed on drums and trumpet man Bill Handley improve with age. The Port of Stockton army post is forming a solid jazz combo. —Dave Houser

Leader in Army But Balto Band Continues

Baltimore—For the past year the music of Mike Greene's orchestra has been in demand here in town without the public knowing the true set-up of the band. Very few people knew that Mike Greene is in the army and that Ken Hanna, versatile trombonist-arranger is fronting the crew. Nor did they realize that vocalist Peggy Vorhees was Ken's wife.

The Greene crew is rated as one of the top bands in the state, over such bands as Johnny Moran and Lou Lortz. Ken's arrangements are of high quality, among the best recently being *Tangerine* and *Who Can I Turn To?*

New Canary Joins

Vocalist Peggy Vorhees was recently replaced by a newcomer to local swing circles, lovely Margie Linthicum. Ken uses thirteen pieces, four saxes, three valves, two trombones, piano, bass, and drums.

Johnson's Mecca Restaurant is currently presenting the piano and solovox stylings of Tommy Mohr, who in his off time occasionally acts as bouncer. Tommy plays a mean piano, not to mention a little of the accordion on the side. Tommy has been at the Mecca since its opening eleven months ago.

McKinley Coming

Bill Lafferty is Bob Craig's new alto sax man playing nightly on the Wilson Line Moonlights. Bill replaces Eddie Beckwith, who now is playing at the Green Spring Inn. Lafferty is expecting an addition to the family.

Joe Murphy leaves John City's for to join Johnny Moran. Speed Morgan is out. McDonough School has booked Ray McKinley's for their prom, while Bobby Byrne and Claude Thornhill played here last month.

—John Deinlein

Krupa Kat



Ivory-pounder with the Gene Krupa ork is Joe Springer, who replaced Milton Raskin. Springer formerly played with Louis Prima's band at the Hickory House. In case you are interested, he was profiled in the April 1, *Down Beat*. The Krupa band is now playing at Cedar Point in Sandusky, O. Rube Lewis Photo.

Boston Booms Despite the Blackout

Boston, Mass.—Beantown's Great White Way vanished into the uncertain future as the semi-darkness spread three miles deep in the coastal dim-out war, all over New England for the duration. The lights-out situation includes a 12-mile Greater Boston area, which might contribute skylight, fatal to the chances of merchant vessel escape from prowls.

Night club and hotel spots featuring name bands and local orks continue to report terrific biz, although the neon display and ad signs blacking out names was expected to cause spotty biz for a time.

The track opened at Taunton for dog racing, but the boys in Ruby Newman's ork, who furnish the music nightly at Boston's Wonderland dog track, are still up in the air, though they hope that the track's lighting will get army okay. Revere Beach is ready to build a two mile long fence to shield it from the ocean so that dance spots and amusements can operate as usual along the boulevard, if army will okay such a plan.

Griff Williams with Dot Lewis Ice Show did zoom biz for Copley-Plaza Oval Room and best the room has seen in years. Before opening at Roy Gill's Totem Pole, Griff, in his fifth week knocked out another 2,000 covers, with weekend Fri.-Sat. commanding use of adjacent Sheraton Room for accommodation. Hal Saunders moved in to take over ice show after Williams. Hal, a newcomer here, has a tough job cutting ice enough to draw fans at previous pace set by Griff's ork.

—Michael Stranger

Bogue's Band Leaves Peoria for Summer

Peoria, Ill.—Verle Bogue's local crew has been signed to play several location jobs on the road this summer. One at the Riviera, Lake Geneva, Wisconsin, and the other in Lincoln, Nebraska.

Tommy Tone, formerly with Horace Heidt, plays a Negro style blues squeeze box, now at the Talk O' Th' Town.

—Ray Shear

Phil Brito on Air

Cincinnati—Balladeer Phil Brito, former Al Donahue singer, is slated for his own program at WLW here, to be called *Ballads by Brito*.

On to Victory Dance Held in Montreal

Montreal, Canada—The Montreal Badminton and Squash club recently held an on to victory dance in aid of the armed forces of Canada and the Allied nations. The Stardusters supplied the dance music from ten till two, when Blake Sewell and band dashed down from the Ritz Carlton and played till four.

Wood Band Changes

Stan Wood and his orchestra have left the Auditorium for a summer location job at the pavilion in Belmont park just inside Cartierville. Several changes have been made in the band, and Russ Meredith, trumpeter, is being heavily featured. Ray Cook has replaced Donat Gariepy on drums, and fem vocalist Sonny Raye has left, and is with Harry Gelfand at the Chez Maurice.

The Mayfair has recently changed its name to the Gayety and is featuring nothing but vaudeville acts and choruses. Len Howard and his orchestra have been given the contract to dish out the rhythm for the high steppers.

Hartley at Verdun

Hal Hartley is bringing his crew to the Verdun pavilion for the summer months. Rolland David formerly of the Milt Sherman ork (now at the Tic Toc) has replaced Bert (Red) Soden on tenor. Bert will probably go to the Chateau St. Rose with Billy Eckstein.

Jimmy Jones, hot sepia trumpeter formerly of Rockhead's Paradise, is down in Huntingdon, Que. taking his basic training. Jimmy leads a 15-piece swing band at the army camp in his spare time. . . . Billy Monroe, vet pianist, has replaced Mack Whyte as leader at the Astor grill. . . . Lloyd Johnson's crew is undergoing a shake-up. Lloyd is planning a strictly sweet band with special arrangements.

—Bob Redmond

De Franco to Davis

Philadelphia—Buddy De Franco, winner of a Tommy Dorsey amateur contest some time ago, is waiting for the call from Johnny "Scat" Davis. De Franco, a clarinet man, expects to join the band in several weeks.

Brown Gets Tubman

New York—Shelley Manne left Will Bradley two weeks ago to join Les Brown on drums. Manne started out with Bob Astor's crew when Astor first came East, then joined Raymond Scott, and then Bradley. He's a fine drummer, on the Jo Jones model.

Babs Ryan Set

Philadelphia—Babs Ryan and her Brothers, vocal trio formerly with Fred Waring, have opened at the Hotel Benjamin Franklin here.

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Girl Musicians Get to Play With South Jersey Bands

Camden, N. J.—Maybe it's just a fad, but it's catching on here in South Jersey. Three prominent local bands have announced the addition of fem instrumentalists and several others are contemplating such a move.

Most talented by far is Jessie Carey, well-featured blonde trombonist with Ray Cathrall's ork. Jessie, who also doubles as vocalist, comprises the entire tram section and can really take hot solos on the jump numbers.

Girl Guitarist

Another much-spoiled fem performer is Doris St. Pierre, who

plays electric guitar with Rip Turner. One of Turner's many discoveries, Miss St. Pierre has been a permanent fixture with his combo for a good while.

Not as well featured as the others, but a fine soloist in her own rights is pretty Marie Pappin, youthful saxist. Playing alto with Hank Cummings' crew, Marie finds time away from her studies at N. J. State Teachers' College in Glassboro to play her engagements with this young outfit. Hank also expects to add a girl trumpeter shortly.

Jottings from Jersey: Cathrall and his Chevaliers have just opened their fourth season at the Dorsomir in Clementon Lake Park and Ray has one of the finest aggregations of his lengthy career. The personable leader has discovered a saxist who can sit in with the best and is destined to reach greater heights.

Young Tenor Man Pleases

Specatled Sammy Landis, 18-year-old tenor and clarinet man, is playing some of the finest music in these parts. Personnel of the Chevaliers includes Mickey Clements, Landis, Bill Quemore and George Green, saxes; Buck Rauscher and Joe Dougherty, trumpets; Miss Carey, trombone; Ed Walker, drums; Bill Erwin, piano; and Big George Davis, bass.

Hank Cummings has announced several changes in his personnel. After a good house-cleaning, the batonner has announced the firing of his second trumpeter and pianist, with Bob Cordery and Robert Marshall replacing Max Jentsch and Tom Bower.

—Rube Cummings

For the inside word on what happens to each band and why, catch "Words About Music," the new WPAT Saturdays at 3 p.m. feature that "Music Makers" Steve Ellis and the Beat are putting on together.

Comes Clean from Jersey



New York—Paul Brenner, record-twister from WAAT (Jersey City) checks his new tune *After It's Over* with Woody the Herman. Brenner starts a new program for the Beat next week on the Friday evening section of *Requestfully Yours*. Photo by Ray Levitt.

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ORCHESTRATION REVIEWS..

By TOM HERRICK

The Last Call for Love

Published by Leo Feist, Arr. by Jack Mason

Feist's new hit tune from the MGM pix *Ship Ahoy*. After the 6-bar intro in which muted trumpets voiced with clarinets take the lead, brass play the first of the two brace choruses with low register clarinets in the background. Clarinets get the bridge and brass take it out. The second is split between brass and saxes and trombones take the lead in the first 16 of the special with reeds and brass playing nicely orchestrated figures. Tenor gets the bridge and the last is a la grandioso.

In a Mellow Tone

Published by Robbins, Arr. by Will Hudson

Another of Robbins' rhythm series which were written by the Duke. *Mellow* is a medium swing opus—an original riff tune that romps right along. Will Hudson uses a heavy 8-bar intro into the first chorus which is for unison saxes with brass playing middle register figures in the background. Second trumpet gets a 16-bar go at B with the sax section in support and then saxes take over for 16. Tenor gets one at C with brass in the background and the last two choruses barrel it.

American Patrol

Published by Mutual, Arr. by Jerry Gray

Glenn Miller's fine record arrangement of this old American standard. It's a sort of a semi-jump arrangement but it's all band and no improvised solos. Unison saxes take a pianissimo melody to start the ball rolling and relinquish the lead to brass at B while first alto changes to clarinet. Reeds play the second half of the "bridge" and then continue with the well-known interlude at C, and through most of D. It's for ensemble at E and there's 8 bars of *Yankee Doodle* at F. In the last chorus brass play a shake figure against a reed section lick.

Rockin' the Blues

Published by Regent, Arr. by Spud Murphy

Count Basie's Earl Warren wrote this riff-roo which is a record arrangement of the Count's. The short 4-bar intro is for piano and for the benefit of those keyboard men who read this off on the job,

Murphy has written "You're all alone, pal!" at the top of the part! Piano continues in the 8 bars at A and fills in the cracks at B where the ensemble melody starts and leaves off. There's another piano solo at F and second trumpet gets a 12-bar solo at G. H is for reeds and the brass are way up there during most of I. They continue in the high register for most of the rest of the arrangement which is loud and full.

The Devil Sat Down and Cried

Published by Walter Bishop, Arr. by Vic Schoen

A rhythmic spiritual in a moderate bounce tempo. Schoen takes 12 bars of intro to get into the first chorus at A, which is a phrased ensemble. The braces come at B and C. Clarinet gets a written out solo after the repeat in front of reed organ and staccato brass which builds up to a climax and then down again. Tenor has a bit of business at F, and the ensemble goes in for some heavy swinging in the last chorus, with a brief tenor solo breaking it up. Good novelty.

ALSO RECOMMENDED

Blue Tahitian Moon, Published by Triangle, Arr. by Charley Hathaway.

Rica Pulpia, Published by Robbins, Arr. by George Cole.

Dear Old Pal of Mine, Published by BVC, Arr. by Charley Hathaway.

Over There, Published by Leo Feist, Arr. by Paul Weirick.

Zagala, Published by Metropolitan Music, Arr. by Archie Bleyer.

Larry Taylor Quits Barnet Band Again

New York—As tipped by the Beat, Larry Taylor, Charlie Barnet vocalist, has left the band again, this time he says for good. Taylor had returned to the band shortly after its reorganization as a favor to Barnet, but decided to give one-nighters the go-by once and for all last week, joining Martin Block's publishing house as a contact man.

Politician Writes Songs, Too



Los Angeles—Jack B. Tenney, former president of the musicians' union and now member of the state assembly, is a candidate for the state senate, was urged to run for attorney general and has accepted the challenge.

Between campaigns, Jack finds time to write a few tunes. *Mexicali Rose* was his, and two new tunes have just been published. *Blue Sierra Hills* and *Giddy-Yap, We're Goin' Home*.

'I Can Play 250 Notes A Second!' Cries Pianist

San Francisco—Here in the heart of the Bay region there is a pianist who has decided to contest the claims of Hal Pruden, ivory-tickler with Chuck Foster's orchestra, that he is the "World's Fastest Pianist."

Pruden, in a story by Bob Locke in the May 15th *Down Beat*, clearly demonstrated his ability to play at a speed of 46.1 notes per second and defied other pianists to equal him.

Featured by Ripley

Now, Aaron W. Levy, who was featured in 1933 by Robert L. Ripley in his *Believe It or Not* column, says, "I can play with a maximum speed of 250 notes in one second!"

"This is done by using all ten fingers at one time and playing 25 chords in a row, either chromatic or an arpeggio," says Levy.

"My title of 'World's Fastest Pianist' has been challenged before. First in line was Vincent Lopez, who could play 2400 notes a minute an average of 40 a second. Next in line was Henry Scott, written up in the December, 1936, issue of *Down Beat*, who played 44% notes a second. And now comes Hal Pruden, with a speed of 46.1 notes per second.

Plays More with One Hand

"As far as any of them are concerned, I will play more notes per second with each one of my hands than they will with two of them, according to the statistics given.

"My interpretation of the first 20 bars of *Nola* contains over 2,000 notes. Tell this to Lopez. I will play them in about 20 seconds. The two-bar break alone figures 240 notes. I can increase this to 480 in the same time that I play the 240. While other pianists would be moving their fingers to play notes, I'm playing them."

You a wolf on slants and trends, a hep apple that knows what started what and why? You'll be interested in the palaver Allan Courtney and the Beat have every Friday night at 8:00 on Courtney's "1280 Club"—WOW.

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Inside Story About The Stock Arranger

(Editor's note: This is the second in the series of biographical sketches about well known stock orchestration arrangers. Others will appear in early issues of The Beat.)

PAUL WEIRICK

Back in December of 1940, Douglas Gilbert of the New York World Telegram penned a stint on Paul Weirick in which he singled out Paul as one of the three men who were responsible for most of the music America listens and dances to. A guy has to arrange a lot of stocks before someone will go overboard with statement like that—and Weirick has, as any musician will testify.

Comes from Ohio

More specifically, Jack has been knocking out stock manuscripts since February of 1931 when he arranged a tune called *Wabash Moon*. Paul was born in Loudonville, Ohio, in 1906. Despite the fact that his Dad had him pegged for an electrical engineer he managed to sneak in enough embouchure-building hours on trumpet to acquire a pretty fair lip and hold down a chair in the high school band. He spent a couple of weeks at Ohio State University on the engineering kick but decided in a hurry, as he had suspected in the first place, that it was from hunger and that horn blowing was for Mr. W.

It was in Columbus, O., that Paul met the orchestra leader, Marion McKay, who not only gave him a spot in the band but helped and encouraged him during the ensuing two years. It was McKay who gave him his first crack at arranging at a time when Paul couldn't have orchestrated a major chord on Irving Berlin's trick piano. After he left McKay in 1926 he successively had his own band in partnership with one Sunny Sinclair, worked four months with Charley Dornberger, a year and a half with Jan Garber, six months with the Royce-Taylor band and a short spell with Ted Fio Rito, and then back to Garber for about a year.

About that time Paul decided that all this changing around was bum kicks so he quit the band business and took his wife and baby to Columbus where he settled down to make arrangements and have bands all over the country

Sonny Dunham Lands Major Flicker Job

Hollywood—Sonny Dunham's work, which has been touring up and down the West Coast, became the youngest (in point of existence) orchestra ever to receive a major movie assignment. Band commences in a new Ritz Brothers film this week, manager Carlos Gastel reports.

Jesse Stone Set

New York—Jesse Stone, songwriter, who's *Idaho* is currently getting plugs, is set with the Sweethearts of Rhythm as arranger and director. His WPA aroused such a fracas several years ago that Decca was forced to withdraw the Jan Savitt waxing of it from the market.

Byes With Powell

New York—Staff arranger Fred Norman has been taking up spare time turning out scores for the Teddy Powell outfit, while the Bye Sisters, doing theaters with the band, may stick permanently.

Rinker Joins Mayfair

New York—Chuck Rinker, another Mildred Bailey brother, has given up his publishing house to take a Coast position with Mayfair Music.

buy them. They didn't. So it was to Fio Rito at the Edgewater Beach Hotel until September of 1930 when he finally quit for good and went to New York to concentrate on stock arranging.

Scored Many Hits

Paul found it pretty tough going at first but he finally landed a job as a special arranger for one of the publishers in 1931 and one of his early orchestrations, *I Want To Sing About You*, became a hit. After he arranged Fio Rito's hit, *Now That You're Gone* and the orchestrations sold like fury, publishers started to ask for him instead of playing dead when he called and Paul was officially on the way. *Music Goes 'Round and Round*, *Cheek to Cheek, Say It Isn't So*, *How Deep is the Ocean*, *Easter Parade*, *In the Chapel by the Moonlight*, and *Sierra Sue* are just a few of the hits he arranged in subsequent years.

Paul has two children—a boy, Donn and a girl, Betty Jane who play trumpet and piano respectively . . . his wife is his best critic. When she says an arrangement is out of the groove he tears it up and starts over . . . they live in New Rochelle which Mrs. P. W. practically runs single handed. . . . Weirick spends his idle hours building radios and operates a ham station (WQAN), or did before the war took him off the air . . . ethereal friends included fellow hams from Honolulu to Byrd's Little America. . . . He'd enjoy arranging for either of the Dorsey's or Glenn Miller and prefers Wagner, Strauss, Debussy and Ravel for his heavy listening . . . was hot man with most bands he played with and memorized many a Bix and Nichols chorus in the old days . . . he's a baseball fan and a student of psychology . . . takes him about 7 hours to grind out a stock and he prefers ballads and novelties . . . studied arranging with Held, Serly, Cooke and Schillinger . . . he's likable and appreciative of the smallest favors.

Weirick claims no special formula for his stocks but he is known for his policy of usually setting the special chorus, which often is not played, in an average girl singer's key so that it becomes of more general value. "I think," says Paul, "that the main reason stocks have improved so much in recent years is that the high quality of most current day specials have inspired stock arrangers to make arrangements that come as close as they possibly can to specials and still be practical. Music publishers, as a general rule, have welcomed this trend and have been very open minded about letting us depart from the old routines of former years."

—her

SHEET MUSIC BEST SELLERS

JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND (Crawford) SLEEPY LAGOON (Chappell) DON'T SIT UNDER THE APPLE TREE (Robbins) ONE DOZEN ROSES (Famous) TANGERINE (Famous) SOMEBODY ELSE IS TAKING MY PLACE (Shapiro-Bernstein) JERSEY BOOUNCE (Lewis) SKYLARK (Morris) ALWAYS IN MY HEART (Remick) THREE LITTLE SISTERS (Sammy-Joy-Select)

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DON'T SIT UNDER THE APPLE TREE (Robbins) LAST CALL FOR LOVE (Feist) ONE DOZEN ROSES (Famous) I THREW A KISS IN THE OCEAN (Berlin) SLEEPY LAGOON (Chappell) SKYLARK (Mayfair) BREATHLESS (Campbell-Loft-Forgie) JERSEY BOOUNCE (Lewis) SOMEBODY ELSE IS TAKING MY PLACE (Shapiro-Bernstein) SWEET ELOISE (Shapiro-Bernstein)

XIIM

ALONG ★ MELODY ★ ROW

Caesar Petrillo, who scored such a hit with *Jim*, has a new song out called *Miss Americana*. Petrillo collaborated with Michael F. Mangan, and Forster is publishing. Song contains Spanish lyrics also.

Chart Music of Chicago is publishing a new song entitled, *Every State Has Answered the Call*. Authors are Lawrence Welk, Frances Emmerich and Edward Hagel.

W. C. Handy, of blues fame, Clarence Jones, recording pianist, and Sidney B. Holcomb are reported to have composed a new blues ditty, entitled *The Wool-moo-loo Blues*.

Climbing fast in the list of hit parade tunes is Robbins' *The Last Call for Love*, which appears destined also for a juke box best seller. It's the top tune from M-G-M's *Ship Ahoy* and has been waxed by Tommy Dorsey, Bob Crosby and Judy Garland.

Colonel Manny Prager is plugging J. V. DeCimber's *Props and Wings* opus which DeCimber has just recently released. The tune is a peppy march tempo number and is dedicated to the U. S. Air Corps.

Bill Bellman of Hollywood has written a song, entitled *My Melancholy Mood*, which was introduced recently by Nathan Scott's orchestra on NBC's *Moods for Moderns* program.

Robbins, Feist and Miller recently prepared an institutional circular which was mailed to about 3,500 music dealers. In the circular, the Big Three announced that they were launching a mammoth advertising campaign to stimulate music sales.

After a lapse of over 30 years, the Remick company once again is getting behind the Gus Edwards old favorite, *By the Light of the Silver Moon*. Current interest in the song has been stimulated largely by the tremendous sale of the recent Ray Noble vicer recording.

Alfred Music of New York has acquired the rights to a composition by Conradin Kreutzer (1780-1849), originally composed for woodwind and strings. It has now been published for the first time for: flute, oboe, clarinet and bassoon with score.

Tin Pan Alley says that what this country needs right now is some good marching war songs. Uh huh—why don't they write one? And don't say that people aren't in the mood because *Waltzing Matilda* has been converted into a march and is one of Australia's big pop tunes at the moment.

Dick Gilbert has written a tune called *Give a Minute to Your Minute Man*, which will be used in connection with the current treasury campaign. . . . Johnny Farrow has joined Lincoln Music as its manager. . . . Harry Nemo's new tune, *Please Be There*, is set for recording by Tommy Dorsey and will be published by Alan Courtney Music.

Everyone else has had himself a special song. Band leaders a theme; disc spinners a special identifying platter, and soft drinks a jingle. Now Sonny Burke comes through with a ditty for the song pluggers, called *Manie Thinks It's the Nuts*, or *The Song Pluggers' Lullaby*. Since "Manie" is M. Sacks of Columbia for whom Spike records for whom Burke arranges, something will probably happen to the tune.

Joe Whalen, former professional manager for Jewel Music, now is in New York as Eastern representative of Merrywood Music of

Hollywood. . . . Johnny Hamp is spending the summer managing the dance room in Atlantic City's Hotel President. . . . Tunes from the new Glenn Miller picture, *Orchestra Wife*, are *I've Got a Gal in Kalamazoo*, *Serenade in Blue*, *That's Sabotage*, and *People Like You and Me*.

This Is The Army, Irving Berlin musical which opens July 4 on Broadway, has song plunger staff composed of 24 ex-Lindyites who are being given furloughs to publicize the show and its music. Cy Mannes, Gene Goodman, Harry Santly and others are set for the unusual job.

Tunes for Columbia's Fred Astaire-Rita Hayworth show, *Carnival in Rio*, include *Dancing on Air*, *Dearly Beloved*, *I'm Old Fashioned*, *You Were Never Lovelier*, *Wedding in Spring*, and *Shorty George* (not the Basie opus). Score is by Jerome Kern and Johnny Mercer.

Former James and Clinton Sax Player Weds Carolina Beauty

Fort Bragg, N. C.—Paul Gruber, known to the musical world as Paul Gray, was married on Saturday, June 6, to Ruth Harris of Raleigh, North Carolina, in a simple ceremony held at the home of the bride's parents.

Gruber is a trainee in the Field Artillery Replacement Center at Fort Bragg. He was formerly a tenor sax and clarinet player for Harry James, Bunny Berigan, Larry Clinton and other equally prominent 'swing' manufacturers. The newlyweds are planning a short honeymoon, after which the bride will temporarily return to

stay with her parents and Pvt. Gruber will go back to his station at Fort Bragg.

Count Basie Is Now Doctor of Swingology

Boston—Count Basie, is now a "Doctor of Swingology," a title given him by the Harvard Crimson at a session at Winthrop House, one of the houses at Harvard. Represents quite a shift in the school's attitude. Three years ago, they flatly forbid the Freshman class of '42 to award Roy Eldridge

a degree of "Doctor of Jazz" on the grounds that it was "undearable publicity for the school."

HIGHLANDERS IN PHILLY

New York—Harlem Highlanders opened at Frank Palumbo's cafe in Philadelphia. Quartet started out five years ago, adapting their unusually-angled moniker at the height of Maxine Sullivan's "Scotch" popularity.



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1640 Walnut St., Chicago



IN THE NATIONAL EFFORT!

MUSIC at the front inspires our fighting men.

MUSIC at home helps civilian morale.

MUSIC in the factory speeds the tempo of production.

MUSIC wherever Americans gather expresses the

SPIRIT OF AMERICA!

It is no mere theory that music is essential. It is in itself an expression of freedom characteristic of the democratic way of life for which we are now waging a battle to the finish. It cannot flourish among oppressed peoples, but even our enemies recognize that music in wartime is a stimulant which spurs soldiery and citizenry alike to greater efforts.

Participation of the people in music will not perish in America so long as America remains free and democratic. But for it to grow and flourish in wartime, for it to play a vital, living role in our war effort with maximum effectiveness, a definite program is required—a program of aims and purposes for music which are national in scope,

yet dependent upon local leadership and direction in each of our country's thousands of cities, towns and villages.

To fill this need the Music Industries War Council is conducting a drive to mobilize all forms of music for the national effort, that our armed

forces, civilian workers and children may have the advantage of the recreational and educational benefits and the patriotic inspiration that music affords.

It is your patriotic duty, as a musical leader in your community, to enlist the musical resources, facilities and interests in your locality for participation in this national program. The part you play will automatically advance your standing in your community, but even more important to you, to us, to all Americans, it will bring music to the fore as a force for victory.

The Music Industries War Council will, upon request, furnish you with ideas, suggestions and practical help in organizing your local musical contribution to help win the war. Write today.

MUSIC INDUSTRIES WAR COUNCIL
20 E. Jackson Blvd. Chicago

RAVINGS at REVENILLE

By "SARJ"

The sergeants down at Fort Jackson, S. C., must be seeing double these days. At least, that's what would happen to the Old Sarj himself if he were back in harness. For, we're just in receipt of a report that the Beverly Twins, who are really Andrew and Frank Barcik, are now members of the 305th Infantry Band. That's in the newly-activated 77th Division by the way. The Beverly Twins, as you will probably recall, had an All-Twin Orchestra—and do those boys look alike!

At least, four other pairs of twins from that dance band are now serving Uncle Sam in the armed forces, the Beverly Twins report. All we want to know now is how do they tell who is AWOL?

There's a crack 14-piece dance band at Fort Monroe, Va., now being led by pianist Jerry Bresler. Chicagoans will recall him as Michael Loring's former arranger. Also with the band as vocalist is Jackie Burroughs, a girl. She's not in the army but she's married to the adjutant at the fort. She also formerly sang with Will Osborne and Johnny Johnson. The band broadcasts weekly over station WGH at Newport News, Va.

Lt. Dean Hudson, former band leader, is now an officer of the line in the 10th Battalion of the 3rd Regiment at Ft. McClellan, Ala. Dean dropped in a PX (Post Exchange to you civvies) and heard one of his old records, *Holly Hop* on Okeh, being played on the juke box. He drew closer and ran into his old bass player, Phil Barois, now a private in the infantry! So it's a small world.

Bob Paul, composer and tenor sax man, formerly featured around Greenwich Village niteries in New York, and recently of the Conn Band Instrument company, is now in the service at Kelly Field as an aviation cadet.

Sherrill Smith, *Down Beat* correspondent in Tucson, Ariz., has reported for duty with the U. S. Navy.

Bob Sales, longhair drummer and hot record dealer of Louisville, Ky., is now at Camp Bowie, Tex., serving with the 39th Engineers Regiment.

Warrant Officer Lionel J. Kennedy, conductor of the Connecticut Infantry Band at Camp Shelby, Miss., is now producing a musical series called the *Victory Salute* program. The show is broadcast every Saturday night from the camp, being aired over direct wire to station WLW and WLWO, and then rebroadcast over WBKO, the powerful 500,000 watt shortwave station.

Ted Locke, former *Down Beat* critic, has been in the army since March 24, 1941. He is now serving his country in Australia and still collects records.

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Complete Course One Year

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Van Alexander....Van Alexander

Charles Garbie (age 16)....Milt Britton

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SARJ-SERVICE NEWS

Swinging at Fort Bragg



Fort Bragg, N. C.—Hot music was served up for a soldier audience in the service club of the Field Artillery Replacement Center here. Lieut. Ed Flynn, formerly of *Down Beat*'s staff, is assigned here as public relations officer. The musicians, left to right, are: Pvt. Weinswig, Corp. Richard Conrad, Pvt. Tabby Salto, Pvt. Carl Arthur, and Pvt. Peirna. FARC Photo by Sgt. John A. Bushemi.

You Can Even Barrage, Us Boys

Hey, you gates, in the service. How about droppin' the Sarj a few notes about what's happenin' musically out your way? You're out there—we're not, so we don't know what's going on, but YOU DO! Give us a break, boys.

Draft Hits Gray Gordon Band Hard

Oklahoma City, Okla.—Draft is hitting Gray Gordon's band hard.

The army grabbed Tony Russell out of the band two months ago. Russell is now at Fort Monmouth, N. J. Gordon also lost Ralph Larson, first trumpet player, but was lucky in replacing Larson with Kline Loker. In fact, the brass section is now the strongest part of the band. Gordon still has Lee Harold on drums but has changed piano and brass several times this season due to the draft and the saxophone section also has been generally disrupted. However, constant rehearsal has pulled the band out of a pretty bad hole.

The current lineup:

Eddie Taylor, Mel Schnall, alto; Johnnie Lewis, Deany Banquer, tenor; Kline Loker, Frank Davis, Chet Moe Bruce, trumpets; Otto Alborn, Roy Ferguson, trombones; Lee Harold, drums; Fritz Becker, piano; Mickey Menditto, bass; Barbara Moffett and Kurt Whitney, vocalists.

Gordon expects to remain in this territory the entire summer season and then will return to New York next fall for the entire winter season.

Elmer Theiss Back in Band Whirl Again

St. Louis—Four years ago the most popular local band here was that of Elmer Theiss, his trumpet and his orchestra. Most of the choice dance work passed his way. Then a traveling salesman's job took up all his time and his band merged with that of Earl La Boube, Elmer being featured only occasionally as specialty soloist.

Now Uncle Sam has broken up both the important sections of La Boube's band and Elmer's job as salesman. So Elmer Theiss and his trumpet are again in the band whirl and his old followers are in back of him, giving odds he will again hit the top.

Here are the locations of several well known local men: Saxman Chick Johnson, a Michael Pelat man is somewhere in India. Mike Pelat himself is in Oklahoma City. George Bohler, a Jimmy McGuire 88-man is in Birmingham, Ala. Shorty Sakosky, another Michael Pelat saxman, is in Rolla, Mo. Earl La Boube is in Little Rock, Ark. Tiny Hill at Tunetown was a disappointment to many of us, but Eddie Howard at the Highlands more than drew his share of crowds.

—Walt Reiter

No Word Yet On Marvin Induction

Pittsburgh, Pa.—Between sessions at Bill Green's route 511 nitery, Mel Marvin told the *Beat* here recently that up to now he has received no official word of his induction date into the armed forces. Most of the local scribes had Mel slated for an early departure, which caused confusion among operators of hotels and dancehalls where the crew has future dates. Several have written Mel asking for clarification.

The youthful baton-wielder, who has been breaking records at the Pitt spot since his opening here last month said that he would be affected by the re-classification order and that plenty of advance notice will be given, but not until he actually gets the go-sign.

In the meantime plans to turn the stick over to P.A. Esther Silsbee are definitely set. At present, besides exploiting the crew (and helping with the bands wash), Esther is busy familiarizing with the Marvin set-up. A new man, Johnny Descalzi, doubles on bass and tuba. Roger Sadenwater will leave the band shortly putting Mel in the market for a new sliphorn. The rest of the line-up includes, George Stubbler, Bob Edwards, Marty Martolini, saxes; Bob "Killer" Jensen, Jack Colebaugh, and Rog Sadenwater, brass; Elmer Von Kanel piano; Alvie Jain, guitar; and Frank Kestler, hides.

Alvino Rey's fine crew played their second date in four months at the Stanley.

—Ted Humes

Dottie's Au Reet



Sacramento, Calif.—Soldiers at McClellan Field sent the *Beat* this photo of Dorothy Reichelle, vocalist with the Bunny Crite band. They say Dottie is a grand trouper, making two or three appearances a week at local airports, in addition to chirping in USO halls.

Swinging at Fort Bragg

Toy Piano Man In Army Now

Professor Coleslaw of Messner Band at Fort Jackson

Fort Jackson, S. C.—"Professor Coleslaw" has arrived at Fort Jackson with his toy piano, and most any evening you can go by the barracks of Headquarters Battery of the 77th Division Artillery and hear him plinking away on his little instrument. And perhaps, if you persuade him, he will play his own well known composition, the *Toy Piano Minuet*, or the hit tune he made popular when with Johnny Messner's orchestra, *The Umbrella Man*.

For Pvt. Paul Kuhthau, of Milltown, N. J., better known to dancing America as "Professor Coleslaw," is now stationed at Fort Jackson. At present he is directing the 77th Division Artillery band and dance orchestra, as no warrant officer has yet been assigned that organization.

Began as Gag

The toy piano business all began as a gag, more or less, when he was about 16 or 17 years old. He was playing in a dance orchestra



Professor Coleslaw
—Bob Chio Pic

with some more young fellows, and they were planning to organize a band made up entirely of toy instruments. The plan, however, was never carried out.

Paul had been tinkering with his toy piano a bit getting ready for this toy band, and his friends kidded him about it a lot. They dared him to play it at a dance engagement they had one night, and just to call their hand he stood up and pecked out a solo on the midget keyboard. The crowd gathered round to listen, and they have been gathering around band stands to listen to hear him ever since, for it immediately became a hit.

Wears 'Em Out

"Professor Coleslaw and His Toy Piano" was the featured attraction with Johnny Messner's orchestra for five years before Kuhthau entered the army. He was featured with his instrument on many Decca records. His pianos are really toy pianos, the same size as the ones you purchase in the toy shops. They wear out pretty fast and he had to buy a dozen during the five years he was with Messner. The toy piano solos were just a novelty stunt, of course, as he spent most of his time at the keyboard of a regular size instrument.

—Owen Cotton

New T.D. Arranger

New York—To bolster the string side of his arranging staff, Tee Dorsey has brought in Freddie Woolston of Rochester, New York. His band there is being taken over by Jack End.

he misses Murray McEachern, Jimmy Campbell, formerly with Jimmy of the Dorsey brothers, is now playing with Casa Loma. Count Basie did his usual terrific bit at the Strand Ballroom.

—Charles Abbott

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Sound Sets Need Extra Care Now

No More Equipment
Available and Spare
Parts Are Just That!

New York—With priorities, there is no more sound equipment being manufactured for the duration. And spare parts are going to be sparse, and of bad quality—which means bands must take better care of their equipment, or very shortly they'll have nothing left to sell their music with.

Item number one is speakers. Never over-load them, and on passages with lots of bass, they must be cut under normal volume—otherwise you'll shake the cone out of adjustment, and there, brother, goes your tone. By all means build a wooden baffle for the speaker. Not only improves the tone, but will save it from enough battering to make it last twice as long.

Care for the Cables

Speaker and microphone cable are extremely difficult to replace. Therefore don't leave them near moisture where they'll rot or on radiators where they'll dry out and crack. And don't yank the connections apart from a distance—merely loosens the soldered connections and gives you a juicy sputter for a tone. A little patience will save dough on repair bills and those delightful evenings in the barns laughingly called dance halls where without a PA, a band sounds like a collection of squeaking mice.

Microphones can't be had for their weight in gold. Therefore, drill a hole in the base and add some lead so that some passing drunk can't knock the mike over, and cost you a minor fortune in repairs and weeks of waiting while the factory may or may not favor you by repairing it. Also, get some cotton batting and pad the mike carrying case with it—cuts down the battering and lengthens the life. Also helps stop the "ringing" that comes with off-balance ribbons and coil-heads.

Check the Condensers

With the amplifier itself, don't get gay and plug an AC job into a DC socket. If you do, there goes a transformer—at which point you can go home for the war. Have the condensers checked every so often. They are the part most liable to go from constant changes of humidity, and raise the most hell when they short. When traveling, pack cotton around the tubes to prevent jarring—but don't forget to take it off when you use it. If you don't, while a fire may not start right away, lack of air will raise the tube's internal temperature so much that it will change all the characteristics of the amplifier.

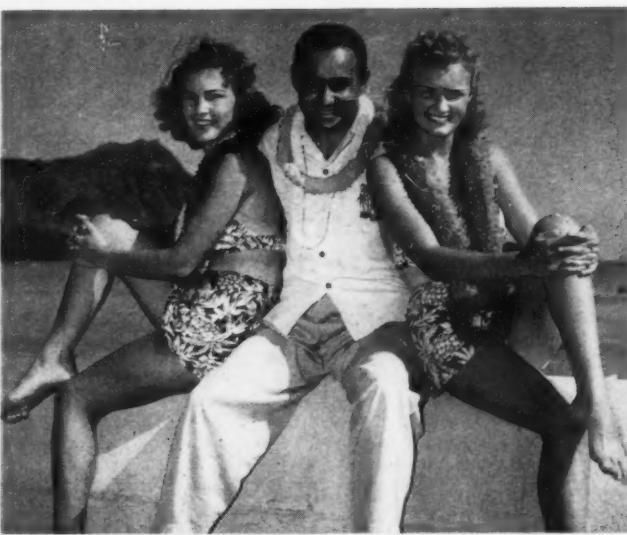
Be sure you have extra fuses with you. Pennies work fine, and also can ruin the outfit. In short, use your head, handle the box with care, have it checked every three months—even if it's working perfectly—and you'll save the equipment—and a lot of headaches.

—mix

Set Up Trust Fund for Bunny's Kids

New York—When the news of Bunny Berigan's death was made public here last week, Benny Goodman, Tommy Dorsey and Fred Waring immediately took steps to establish a trust fund for Bunny's widow and two children. Berigan died penniless. The three leaders sent telegrams to all the nation's prominent dance band leaders, asking them to contribute to the fund. They were asked to send their contributions to the "Bunny Berigan Trust Fund, c/o William P. Farnsworth, Trustee, 70 W. 40th St., New York City."

—then Pearl Harbor Became a Slogan!



Honolulu—Billy MacDonald with Avis Yanille (left) and Katy Durran, in a carefree Hawaiian moment before the Japs blew up their job at Lan Yee Chai restaurant in Honolulu. Billy's a leader, the pretties sing and play fiddle.



by GEORGE HOEFER, JR. (2 East Banks, Chicago)

The English collectors continue to reveal some interesting facts. Ralph Venables has definite information that on November 6, 1928, Jack Pettis recorded three tunes that were never released. They were *Nobody's Sweetheart*, *Honolulu Blues*, and *Baby*. He also has learned of another session made by Pettis on May 9, 1929, at which time the following tunes were cut: *Companionate Blues*, *Wild and Woolly Willie*, and *Campus Crawl*. Pettis on various dates used such musicians as Goodman, Teagarden and MacPartland. It is therefore very possible that the above missing masters include some fine jazz on them. Unfortunately Venables failed to reveal for what company these records were made and there isn't any more information other than the tune present.

Mr. Hantelman has been collecting phonograph records since 1912 and now has 13,000 records including many hot jazz discs along with waxings of the folk musics of the world and opera recordings. He has "after-dinner" many groups with his lecture "Discomania."

Louis de Vries, Dutch hot trumpet player, made a couple of solos with orchestral accompaniment that appeared on Champion 40083. Tunes were *St. Louis Blues* and *I Cover the Waterfront*.

The *Jazz Quarterly*, published every three months from Route 2, Box 38, Kingsville, Texas, has made its first appearance with articles on Lu Watters, Rod Cleas, Monk Hazel and Muggsy. Price is a dollar a year or a quarter an issue. Jake (Wild and Woolly) Trussell, Jr., is the Editor-in-chief.

Charles Payne Rogers (*Jazz Record Book*) is now a draftsman at Eastern Aircraft.

Jack Baker, formerly of Columbus, Ohio, is now located at 735 Grafton Ave., Dayton, Ohio. He is with the Army as a contract writer for the procurement of War Supplies at Wright Field.

Collector's Catalogue — Kenny Ohst, 2135 N. 54th St., Milwaukee, Wis. Specializes in Teagarden, Hawkins, Louis, Omer Simeon and Muggsy. Salesman at the Decca Distributing Corp., where he sells Lombardo's, Welk's and Morgan's records.

R. E. Stearns, 14 Gardner St., Worcester, Mass. Collects Bix, Tesch, Louis, Dodds, Oliver, Noone and Bebbie Smith.

Ulrich Lewin, Refugee Camp, Sherbrooke, Province of Quebec, Canada. Highlights Dodds, Bechet, Dominique and Jelly Roll.

John Van Bergen, 611 Adams Ave., Elizabeth, N. J. Trying to complete an Ellington collection.

Martin Kaplan, 1053 2nd Ave., New York City. Louis, Oliver, J. P. Johnson and Cripple Clarence Lofton.

Jack Kiefer, 1 Prospect Circle, Towson, Md. In the market for trading or cash purchase of Muggsy, Louis and Ten records.

Watch next issue for an announcement of a new feature.

Bands Dug By the Beat

CHICO MARX

(Caught at Oriental Theater,
Chicago)

The Marx clan's mad zany brother Chico had Benny Pollack's musical aggregation in tow. There are two outstanding differences between the genuine comedian Chico as a bandleader and another well known comedian-wand waver from Hollywood known as K. K. First, the band is not required to watch and try to follow Chico's baton. In fact when Chico gets tired of wielding the stick he sits down on the bandstand and the band plays on, but good. Second difference is that Chico is funny.

This band presentation brought

back to the Oriental stage a professional show the likes of which the Oriental hasn't seen since the halcyon twenties when Paul Ash's Merry Mad Gang made band stage shows an art. Chico's antics, two vocal acts, an acrobatic team, and a master of ceremonies, all ably accompanied by the band schooled to "play the show" make for the entertainment of the theatergoer. Today, most of the band stage shows are designed for the high school kids and run pretty regularly to a dull routine, but not this show. Chico takes care of the popular tunes of the day as follows: Asks for requests and gets from all corners of the house the usual *Skylark*, *String of Pearls*, etc. Announces he'll play them all. Band takes off on a chorus of *Jersey Bounce*, Chico then plays *Elmer's Tune* on the piano, band then takes off on one chorus of *Pearls*; Chico plays *Elmer's Tune*, band takes off on chorus of *Skylark*; Chico then plays *Elmer's Tune*, band sends *I Don't Want To Walk*, and Chico on piano plays *Elmer's Tune*.

Maestro Pollack does not appear with the band. Harry Sopp, saxist, directs the band whether Chico is on the stage or down in the audience getting acquainted with his public.

On drums we find *Down Beat's* own columnist and one of the best in the biz—George Wetting. It was a relief to find that those who worked up the show didn't find it necessary to have George lay a fifteen-minute machine gun barrage with his traps.

—Hoefer

BENNY CARTER

(Reviewed at the Strand Theater,
Syracuse, N. Y.)

Syracuse — Benny Carter, as usual, played fine listening music on the Strand Theater stage last month. Carter's six-weeks-old band displayed the maturity of a six-year-old, thus proving the power of leadership and arranging such as altoist-trumpeter Benny's.

There wasn't a dull measure in the music—from a fast, kicking *Stompin' at the Savoy*, through the choice Carter trumpet rhapsodizing (and in this case rhapsodizing does not mean aimless, high-note screeches) in *I Surrender, Dear*, a fanfarish *Of Man River*, giving drummer "Specs" Powell a chance to let loose some fast and accurate sharp-shooting, a melting *Cocktails for Two*, with a simply conceived and aptly delivered piano chorus, and a tag that blends changes into a texture like oil and honey (hear the *Bluebird* record).

Benny's latest original, *Back Bay Boogie*, treated freshly a 3 or 4 note theme, de-emphasizing the boogie and underlining the Carter talent for effects, in sudden crescendos and diminuendos, near-silence all at once in the midst of triple forte. It's O. K. In fact, it's wonderful.

And let it be said Benny's alto supplied major musical kicks. Beautiful conception, execution, and tone meet in close collaboration in Benny's horn—or, more accurately, horns.

Aside from the Carter music,

Sacramento Jumps With Name Bands

Sacramento, Calif.—The town is jumping! A parade of bands that has never been equaled in this part of the country. Every week has had its headline band. It has given the local cats a chance to catch some of the best bands in the land before rationing, etc., puts a stop to one-niters. The string of bands included such names as Dunham, Crosby, Armstrong, Teagarden, Luncford and the one and only Duke Ellington. Dunham especially was a treat.

One of the best bands in this part of the country is the Bernie Bentz band. The outfit is loaded with soloists and arrangers, and the boys boast that every arrangement in the books is a special. The rhythm section has been revamped and is solid.

Complete line-up of the band is as follows: Bill Derr, Lyle Meyer, Tom Kenny, saxos; Jack Dutton, and Bentz, trumpets; Charlie Babineau, Art Goodnow, trombones; Kenny Kerr, brother of Glen, piano; Bob Squibb, guitar, and Elwood Sanborn, drums.

Buster Peart is getting his bags packed for that trip on the road. . . . John Cappin took over the Hotel Senator band when Joe Maita left in the army. . . . Lyle Meyer, Bernie Bentz sax, is an all-conference fullback for the Cal Aggies. . . . Russ Kline, Art Crown, Bob Francis and Roy Butler left town for Oregon to take spots in a resort band . . . soon to leave for Los Angeles is Jack Woods the boy wonder of the guitar . . . why doesn't somebody give Hal Wiley's mixed band a break? It is without a doubt the most jumpin' crew in the valley.

—Tom Kenny

Billie Holiday put forth in convincing vibrato-less anguish the various woes of *Blues in the Night*, *I Cried for You*, *Them There Eyes*, and conventional Holiday my-man-love-him-so blues. . . .

If you're looking for satisfying music, depend on it, Benny Carter won't let you down. He always has something good to offer—musically and personally.

—Amy Lee

EDDY HOWARD

(Reviewed at Aragon Ballroom,
Chicago)

Not a bad job, but it can stand improvement.

Howard's vocalizing is the main attraction here. This lad's push pipes still rate with the best and you can't deny that he has a way of delivering a song as though the words meant everything to him right at the moment. That's not an easy trick.

Among ballads, Eddy's currently handling *Tangerine*, *Lonesome Tonight*, *With Love, I'll Keep the Lovelight Burning* and of course, *My Last Goodbye*. But he also demonstrates an ability at real feeling and deep earthy semi-blues when he sings *She's Funny That Way*.

As regards his band, Eddy's heart is apparently in the right place and I understand the band jumps on one nighters. However, the crew can't do much at the stilted Aragon. The outfit lines up with three trumpets, one trombone, three saxes, bass, guitar, drums and two pianos. What a difference an extra sax would make.

There are some good instrumentalists in the band. Electric guitarist Hal Williams and trombonist Karl Carter are particularly outstanding on solo work.

In addition to Howard's own chanting, Roy Bast, tenor saxist, delivers a few scat vocals and there's a quartet made up of Ken Myers, Hal Williams, Howard himself, and Bast which pleases on *Hawaiian War Chant*.

Complete personnel:

Ken Myers, Al Baer, Bob Capelli, trumpets; Karl Carter, trombone; Sid Cummings, Roy Bast, Doc Morris, saxes; Pete Roth, bass; Hal Williams, guitar; Phil Patton, drums; Bill Radtke and Billy Baer, pianos.

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Death of Trumpet Player Closes L. A. Murder Case

Los Angeles—The death of Fred ("Fergie") Ferguson, trumpet player charged with having killed his wife and mother-in-law during a quarrel at their North Hollywood home in which the musician also was shot and seriously wounded, brought the tragic case to an official close.

Following Ferguson's death, his attorney, Bernard Cohen, revealed for the first time Ferguson's own story of the tragedy.

The quarrel, according to the musician, was caused by his wife's refusal to stop working in a small niter as a table attendant in spite of the fact that he was earning \$40 per week as a staff musician at KMPC (Beverly Hills) and \$20 per week as a student-helper at an animal hospital.

Cohen said that the fatal quarrel started when Mrs. Ferguson came home from her work at the niter, which closed at 2:00 a.m. In the course of it, Ferguson claimed, she grabbed the revolver and shot him when he tried to seize it from her. He was shot through the mouth and the bullet entered his brain. He claimed that his mind was a blank thereafter and that he had no recollection of firing the shots that killed Mrs. Ferguson and her mother.

Ferguson came out of the prison hospital to attend the preliminary hearing but died shortly thereafter.

Enna Jettick to Operate With Local Bands

Auburn, N. Y.—Contrary to former reports, Enna Jettick park, Auburn, will reopen again this summer. But—traveling band units are probably out, with the nod going to local maestros, who are casting longing glances at the park's band stand with high hopes.

Two old timers, Adolph Huss and Freddie Laxton, who haven't had bands in quite a few years, have assembled combos and are jobbing around this part of the state. Hussie recently played the Policemen's ball, Auburn, while Laxton made a trip to Cornell University.

Two Other Aspirants

Although Freddie Page is going into the Auburn country club for the summer, he, too, would like to grab some work at the park. Joe Manzone has been talking business with the park management.

Charlie Scott, lead alto man with Pete Renzi for four years, passed away recently following an operation. Pete and Charlie had worked together for fifteen years. Renzi has gone into the Belhurst club, Geneva, for the summer. . . . Freddie Page at Hotel Syracuse and Hobart College recently. . . . Auburnians Ernie Fulmer and Bernie Oury among the recent draftees. The former is a drummer and the latter a saxist.

Prima in Syracuse

Louis Prima, at Hotel Syracuse, Syracuse, using four trumpets (Prima makes five), three trombones (four when piano doubles), five saxes, and four rhythm. Prima has assembled a group of youngsters that do right well.

Paul Firenze and his accordion may now be heard nightly at the Jefferson Clinton hotel, Syracuse. Paul is still a staff artist at WSYR. . . . Recent name bands playing in Syracuse include Joe Venuti, Jimmie Lunceford and Ciro Rimac. . . . Eddie Williamson booked solidly for weekends through September.

—Ray Treat

No Comment

New York—From E. V. Dur-
ing's column in the Journal
American, urging young women
to marry musicians as the per-
fect husbands:

*The man who has music in his
soul
Will be most in love,
With the loveliest—Plato.*

That last word—singular or
plural, bub?

Outlook Bleak At Saratoga

Saratoga, N. Y.—Once the mecca of summer racing fans, Saratoga is a little jittery about prospects for this year's season. It looks like a lean year for the historic lake houses due to the gas rationing. These night spots are just far enough out of town to be unavailable to pedestrians.

Rileys, Piping Rock, Newmans and Arrowhead, whose dining rooms have echoed the music of many name bands in the past, look askance at the future. Newmans and Rileys are year around nighties; the others open just for the season. At present Eddie Farley's six-piece crew is holding forth at Rileys. Bernie Collins, pianist, has five men at Newmans.

The Collins band plays mostly commercial "pop" tunes with an occasional ride tune to break the monotony. This group going on its second year at the popular lake house consists of Bobby Seville, vocalist and tenor sax; Milt Chibouscas, drums and vibes; Joe Gobbo, accordion, and Tom Shea, bass.

—George Snillok

Gutbucket Drippin's CAUGHT BY BOB LOCKE

"It seems to me," pens Stan Maxted of Seattle, "that all this endless talk about the merits of the various clarinet men is getting to the proverbial no place fast."

"Everybody who writes in seems to have two or three favorite black-stick men, and regardless of the abilities of any others, he is blind to the fact that the country is blessed with lots of really good clary men."

"The only answer lies to set up standards for judgment much as Down Beat has done in its record reviews. In other words, there are different types of swing. From jazz up or from jazz down, depending on what you happen to like. In other words, Shaw, J. Dorsey and B.G. should definitely not be defined under the Pee Wee Russell same category as: Noone, Bechet and Pee Wee Russell. This not only goes for clarinet players but for any type of jazz instrument."



There Is No Comparison

"Every swing musician in the land plays essentially in the same groove all the time and so to compare Pee Wee and Shaw in the same breath is downright criminal. Who would think of comparing the music of Beethoven with that of Strauss? Both, you'll agree, are tops in their own particular fields of music, and thusly, Pee Wee and Shaw are near the top in their particular division of modern swing."

"If you're the type who prefers gutbucket jazz from the soul, you don't listen to Dorsey, Herman or Shaw and the reverse is also true. I suggest that some of you gents who are in the hero-worshipping class look before you leap."

Says Irving Wangrow, of Detroit: "Dear Bob—Your article on Joe Haymes brings to the public eye one of the true pioneers of jazz. His style of arranging probably set the pattern for the full band of today, embodying ensemble scoring with jump. *Shine On Harvest Moon* is a classic of good taste and ideas in band arranging. It's an old Victor record. And the men he assembled represented the best talent around in those days or

even today."

"What goes?" asks B. G. Alway, and Florence Hassard, of Merrick, Long Island. "In one breath, Ellen Mowat says that B. Goodman has a wonderful crew and good arrangers and in the next, she says that Benny is commercial and plays pops."

"You certainly can't expect the King to play jazz classics all night when he's playing for the j-bugs. After all, some of the people pay to dance and others pay to listen. But even in playing pops, his music rides and certainly doesn't sound like the type Glenn Miller and J. Dorsey dish out. No arrangement ever sounds like any other one."

Some Changes In Pastor's Line-up

Savannah, Ga.—The Camp Stewart show was such a wow that they're putting it on in Savannah, at prices of \$1.15 (we paid only 65 cents to hear Whiteman!) and they're getting it; proceeds will be divided between the Army Emergency Relief Fund and the SSSS, local recreation spot for military men. Star of the show is Pfc. Fred Kelly, from Broadway, whose last show before his army career was "Pal Joey."

Tony Pastor was back again; he's appeared here more times than any other band on one-night stands, and knocks them dead every time. George Horvath has left the band and gone back to Cleveland to study. He was replaced on bass by Russell Grant. Vince Caruso has left his alto chair to take charge of a music store in Philly. Joe Camerelli took his place. And Johnny McAfee is conspicuous by his absence; he's gone to live at home for a while.

Hot spot of Tampa is The Chat-terbox, a smallish place featuring at the present the terrific Abba Dabba, who is a Tatum-styled 88er combined with Wilson on solos and a Basie with the ensemble. (Analysis by Sgt. Pete Leonard,

Prexy and Vice-Prexy of Alumni



Los Angeles—Musicians have just about taken over the management of the Southern California Syracuse University Alumni Association, with G. Earl Williams, who led his own orchestra when attending college and is now a Los Angeles insurance executive, as president, and Billy Mills, leader of the Fibber McGee orchestra on NBC, as vice president. Although he no longer plays professionally, Williams still has a card for the Syracuse Musicians' Protective Association No. 78. Mills, seated at the piano with score of *The Girl I Love*, which he wrote while attending college, is affiliated with Flint (Mich.), Chicago and Los Angeles locals.

Jack Corry Hits High Mark in Capitol

Washington, D. C.—Jack Corry and his six piece orchestra wound up the most successful financial season in the Elk's Club dance history—total profit for the season almost reaching the \$15,000 mark.

Rodd Raffell, local band leader, has been signed by Frederick Bros. and at present is touring in the middle west. Here is a youngster who will make them sit up and take notice. Keep your eyes on his vocalist, Ruth McCullough, who can really sing, and also Ollie Wilson, a twenty-year-old trombonist who plays like his teacher, Trummy Young.

Boats are Busy

The gas ration will be a kick in the pants for a great many clubs in this town—over 100 musicians will be effected. The river boats and the present clubs in town are unable to accommodate the crowds.

Bill Green is the local drummer now doing a swell job for Leighton Bailey at the Wardman Park, replacing Eileen Schiedel, now a member of the Air Force Band at Bolling Field. Don Hammond, former tenor for Jimmy Dorsey, is also at Bolling Field, arranging and playing.

Bratcher Is Better

"Washie" Bratcher, sponsor and band leader at the Washington Hotel, is the most improved band in town, thanks to the efforts of his musical director and baritone, Bill Moncur.

Jimmie Lunceford packed 2,700 persons into the Lincoln Colonnade on April 15—nearly 1,000 were turned away.

—Whitey Baker

boogie artist of MacDill Field. Seven pieces to the band.

Terry Shand is also in Tampa, at the Tampa Terrace hotel. He has a new outfit only a few weeks old, and features vocalist Louanne, Practically all of the band hails from Chicago.

—Charlot Slotin

Goffin Continues

New York—The New School for Social Research plans to continue next fall a series of jazz lectures it started this year with Robert Goffin, Belgian authority on jazz, law, and anthropology on the rostrum. Course will include jam sessions with genuine, real, live musicians.

Jazz Film Review *

SYNCOPATION

(Produced by R-K-O Radio)

Not even yet has a good honest jazz film been produced, but this flicker comes closer to it than any previous attempt. As a matter of fact, the picture's good points far outweigh its bad points and only seldom does it drop its depiction of jazz history to drag in some old musical comedy twists. The only distasteful example of this being a courtroom scene where jazz is "on trial for its life." The foreman of the jury delivers a verdict by tap-dancing!

Jackie Cooper scores heaviest in his portrayal of a young trumpeter (patterned after Bix) and seems to be the only actor in the film who really understands his lines.

The plot traces jazz from New Orleans to Chicago. Many scenes are superlatively good, including one where the budding jazz band is playing a floor show in a Chicago speakeasy when machine gun bullets start flying; the second when four musicians sneak into their buddy's hotel room and all sleep crosswise on the same bed! Don't think that didn't happen to a lot of jobless musicians.

The music in *Syncopation* is okay. While even the jam sessions are rather synthetic, the music is so much better than most of the Hollywood sound track malarkey that it stands out even more than the action of the film itself.

Todd Duncan, Negro actor, scores well in a part patterned after Louis Armstrong. And Rex Stewart, Duke Ellington's cornetist, is no mean slouch as an actor himself in a few brief scenes. All in all, the colored people get a wonderful break in the picture but when in hell are the films going to lose the idea that the Hall-Johnson Choir can sing blues!

About that All-Star Jam Session at the end of the film. Alvino Rey was never so out of place in his life. However, the other musicians, Goodman, James, Jenny, Barnet, and Venuti play some very righteous licks—when they're not being drowned out by drummer boy Krupa!

—loc

New York—What RKO itself thinks of William Dieterle's colossal epic, *Syncopation*, could be seen at its opening here two weeks ago. The film was released for viewing simultaneously at the Palace and the Albee, generally reserved for second showings of good films, and first showings of bad ones. The only publicity given the openings was a jitterbug contest at the Albee, and a "Dixieland" band playing at the Palace. The newspaper reviewers didn't like it either.

Rockford Holds Winslow Four

Rockford, Ill.—Russ Winslow signed a new contract at the Hotel Lafayette last month which will carry his dixieland quartet into their third year at the spot. The personnel, which has been kicking out with the best jazz in this section for two years, remains the same with Bob Reed, cornet; Keith Meyers, piano; Jack Wallace, sax and clarinet; and Winslow, drums.

Harry Carlson, local drum ace, was set to join Charlie Agnew at writing time. Carlson, former Jay Hart man, is the second Rockford musician to join Agnew in recent months. First was trombonist Dick Yahrmark.

Cookie Stevens, fem boogie player who has been knocking out Rockford cats with her terrific piano, has left the Miami Bar for a fling at New York. . . . Deb Cox, secretary of the local, is rehearsing a 14-piece band—with fiddles. . . . Pat Gayle is in her sixth month at the Miami and is still going strong. . . . Ford Keeler, former Russ Winslow tenor man, has joined Correy Lynn's band, currently at Lake Delevan.

—Bob Fossum

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; GAC—General Amusement Corps; RKO Bldg.—Rockefeller Center, NYC; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; MCA—Music Corporation of America, 749 Fifth Ave., NYC; WMA—William Morris Agency, 1250 Sixth Ave., NYC; FB—Frederick Bros. Music Corp., 2307 RKO Bldg., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC.

Bandleaders may list their bookings free of charge, merely by writing Down Beat two weeks before each issue.

A
 Abbott, Dick (Mayfair) Washington, D.C., r
 Adrian, Lou (Chicago) Chicago, t
 Agnew, Charlie (Deshler-Wallie) Columbus, O., h
 Alberta Ranch Boys (On Tour) Western Canada
 Allen, Bob (New Pelham Heath Inn) Bronx, N.Y., Until 6/28
 Allen, Red (Ken Club) Boston, Mass., nc
 Almerino, Tony (Capitol SS) New Orleans
 Alpert, Mickey (Coconut Grove) Boston
 Altieri, Johnny (Palm Gardens) Still Valley, N.J.
 Amlung, Jack (Baker) Mineral Wells, Tex.
 Ammons, Al (Cafe Society Downtown) NYC
 Andrews, Bill (Royal Connaught) Hamilton, Ont., h
 Anthony, Ray (On Tour) SZA
 Aragon Sextette (Avalon Cl.) Hot Springs, Ark.
 Armstrong, Louis (On Tour)
 Arnhem, Guido (On Tour) Fred. Bros.
 Astor, Bob (On Tour) MCA
 Auld, George (On Tour) WMA
 Ayres, Mitchell (On Tour) GAC

B
 Baggett, Jerry (All-State's Club) Tucson, b
 Bailey, Layton (On Tour) MCA
 Bardo, Bill (USO Tour) GAC
 Barlow, Ralph (Poetry Park) Omaha, Neb.
 Barnes, Charlie (Blue Moon) Wichita, Kan., Until 6/19, b; (Eastwood Park) Detroit, Opng. 6/26

Barnett, Arne (Harry's New Yorker) Chicago, nc
 Baron, Paul (WMA)
 Barron, Blue (On Tour) CRA
 Barten, Joe (Russian Bear) M.B., Fla., r
 Basie, Count (On Tour) WMA
 Becker, Bubbles (Club Gloria) Columbus, O.
 Beckner, Dennis (Tropicana Gardens) Louis ville, Ky., Until 6/25
 Benson, Bill (Canyon Club) Wichita, ne
 Benson, Ray (Savoy Plaza) NYC, h
 Bernhard, Ben (Jacobs Roads) Miami, ne
 Bester, Dick (Bill Green's) Pittsburgh
 Bickell, Max (Dixie Club) K.C., Mo.
 Bishop, Billy (Lowry) St. Paul, Minn., h
 Bizony, Bela (Pierres) NYC, h
 Blade, Jimmy (Drake) Chicago, h., Opng. 6/23
 Blue, Monte (Hunt's Savarin) Toronto, h
 Bogart, Frank (Top Hat) Toronto, ne
 Bon Bon and His Buddies (Lou's Morn ing Inn) Philadelphia
 Bondshu, Neil (Blackstone) Chicago, h
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Bothie, Russ (Southmoor) Chicago, h
 Bowen, Walt (Lotus Garden) Dover, Del.
 Bradford, Forest (House of Kinck) Cincinnati, ne
 Bradley, Will (Lakeside Park) Denver, Colo., Until 6/25
 Bradshaw, Tiny (Congo Club) Detroit, Opng. 6/19
 Brangale, Vincent (Congress) Chicago, h
 Brandt, Eddie (Netherland Plaza) Cincinnati, ne
 Brandywijn, Nat (Copacabana) NYC
 Breeze, Lou (Rosebud) NYC, b
 Brodine, Ace (Casino) Quincy, Ill., Opng. 6/23, nc
 Brodrigue, Will (Victoria) Quebec City, Quebec, h
 Brown, Hoyce (Liberty Inn) Chicago, ne
 Brown, Cleo (33 Club) Stockton, Cal., ne
 Brown, Jerry (Buckhorn Tavern) Rock ford, Ill.
 Brown, Leroy (Celebrity) Pittsburgh, Pa., r
 Brown, Les (RKO Studios) Hollywood, Cal.
 Brown, Pete (Kelly's Stable) NYC
 Brown, Toby (Moonlight Gardens) Kankakee, Ill.
 Brownie, Lou (Chez Paree) Chicago, ne
 Bruckner, Gene (Theaters) Chicago-Gary Burns, Cliff (Mariemont Inn) Cinc., O.
 Bushell, Billy (Woodhill) Montreal, Can.
 Busse, Henry (Palomar) Seattle, Wash., 6/15 wk., t
 Byrne, Bobby (Edison) NYC, h

C
 Cabin Boys (Tavern) Escanaba, Mich., r
 Cable, Howard (Can. Broad. Corp.) Toronto, Ont.
 Caceres, Emilio (Grand Terrene) Detroit
 Calloway, Cab (Chicago) Chicago, 6/26 wk., t
 Camarata, Johnny (Italian Village) Syracuse, N.Y., nc
 Capes-Sturvert Band (Lodge Club) Tucson
 Caporal, Art (Liberator's) Elmira, N.Y., nc
 Cappo, Joe (Bentley) Alexandra, La., h, Until 6/26
 Carp, Frankie (School Proms) Carp, Betty (Brown Derby) Beloit, Wis.
 Carr, Mickey (Howard) Bridgeport, Conn.
 Carson, Eddie (Blue Moon) Tucson, b
 Carter, Benny (On Tour)
 Carver, Jack (Gem Bar) Dearborn, Mich.
 Casino, Del (Claridge) Memphis, h, Until 6/27
 Castle, Lee (Michigan) Detroit, 6/12 wk., t
 Catizone, Bill (Sidekick Cafe, Gibson) Cincinnati, h
 Cavaliero, Carmen (Rainbow Room) NYC
 Cervantes, Don (Paddock) M.B., Fla., ne
 Chamberlin, Al (LaSalle) Chicago, Ill., h
 Chambers, Virgil (Kali) Wichita, Kan.
 Charette, Wilfred (Chateau Laurier) Ottawa, Can., h
 Charters, Eddie (Swanee) Miami, ne
 Chester, Bob (Eastwood Park) Detroit, 6/12-18
 Chiesa, Don (Old Cellar) Chicago, r
 Christ, Don (Cabanne Bar) Reading, Pa.
 Christensen, Chris (Gibson) Cincinnati, h
 Clarke, Buddy (Park Central) NYC, h
 Clark, Jean (Lafayette) Rockford, Ill., h
 Clayton, Jimmy (Dell's) Auburn, N.Y., r
 Coffey, Jack (Muchiebach) Kansas City, Mo., h
 Coleman, Emil (Le Martinique) NYC, ne
 Colonial (WICC) Bridgeport, Conn.
 Conde, Art (The Homestead) NYC, h
 Conn, Freddie (State & Plat) Rochester, N.Y., r
 Conrad, Lew (Steuben's Vienna Room) Boston, Mass.
 Courtney, Del (Palace) S.F., Cal., h
 Cox, Al (Londonaires) (S.S. North American) Detroit
 Craig, Bob (Keith's Roof) Baltimore, Md.
 Craig, Francis (Hermitage) Nashville, h

D
 Crippen, Art (Troupville) Los Angeles, ne
 Crosby, Bob (On Tour) MCA
 Crowley, Arthur (Pioneer) Tucson, Ariz.
 Cugat, Xavier (Columbia Studios) Hollywood, Cal., h
 Curbello, Herbert (Walton) Philadelphia, h

E
 Dale Sisters Trio (Sportsman's Club) Peoria, Ill., ne
 D'Amico, Hank (On Tour) WMA
 Danford, Danny (DeSoto Beach Club) Savannah Beach, Ga., h
 Darisne, Gilbert (Chateau Frontenac) Quebec City, Quebec, h
 Davis, Del (Bertrand Island Amusement Park) Lake Hopatcong, N.J.
 Davis, Eddie (Larue's) NYC, r
 Davis, Johnny "Seat" (Ansley) Atlanta, Ga., Until 6/26, h
 Daw, Freddie (Merry Garden) Chicago, b
 Dau, Robbie (Arendia) NYC, b
 Debonaire (Mandarin) Las Vegas, Nev., ne
 DelCourcey, Joe (Old Mill) Toronto, Can., r
 Dell, Jack (Cliff's Cafe) Allentown, Pa.
 Dennis, Gene (Berkshire C.C.) Wingdale, N.Y., h
 Denney, Jack (El Morocco) Montreal, ne
 Dibon, Sammy (London Chop House) Detroit, Until 6/24
 Dillman, Tony (Nico-Net) Minneapolis, h
 Diplomat (Schreiber) Milwaukee, h
 Dixie Dobs (Jefferson Inn) Detroit, Mich.
 Dodds, Babe (Tin Pan Alley) Chicago
 Donahue, Al (Janet's Beach) Portland, Ore., Until 6/29, b
 Donegan, Dorothy (Elmer's) Chicago, ne
 Dorsey, Jimmy (On Tour) GAC
 Dorsey, Tommy (Actor) NYC, h
 Dougherty, Stan (KXO) St. Louis, Mo.
 Dowling, Joe (Alcazar) Baltimore, Md., b
 Downs, Johnny (Springbank Park) London, Can., b
 Drake, Edgar (Rice) Houston, Tex., h, Until 6/18
 Drootin, Buzie (Buckminster) Boston, h
 Duthin, Eddy (Palmer House) Chicago, h, Until 6/24
 Dunham, Sonny (On Tour) GAC

F
 Eaton & Saj (Eastern Tour)
 Eddy, Ted (Ferdland) NYC, ne
 Ellington, Duke (On Tour) WMA
 Elliott, Baron (O'Henry) Willow Sods, Ill.
 Elliott, Harry (Flatwood) Club Norwood, Minn.
 Farber, Bert (Netherland Plaza) Cincinnati, O., h
 Farmon, Harmond (Eddyside Grill) Easton, Pa.
 Feld, Ben (KMOX) St. Louis, Mo.
 Festa, Larry (Casa Mama) Tenneck, N.J.
 Fields, Artie (Esquires) (Alicia Cafe) Detroit
 Fields, Shop (RKO) Boston, 6/18-21, t; (Stanley) Pittsburgh, 6/26-7, t
 Fiers, Clark (WIO) Miami, Fla.
 Fine, Herman (Whittier) Detroit, h
 Fito Rito, Ted (On Tour)
 Firman, Paul (Roof Garden) Hanlon's Point, Toronto, Ont., h
 Fisher, Bill (Finder's Stable) Brooklyn Fisher, Freddie (Lakota's) Milwaukee, ne
 Fisk, Charlie (New Casino) Lake Worth, Ft. Worth, Tex.
 Fitzgerald, Ella (On Tour)
 Five Belles and a Bean ("51 Club") NYC
 Flindt, Emil (Paradise) Chicago, b
 Flynn, Tommy (On Tour) SZA
 Foster, Chuck (On Tour) GAC
 Four Cleo (An Ace) Columbus, Ohio, ne
 Four Star (State) Hartford, Conn., 6/19-21, t
 Four Red Jackets (Terre Haute House) Terre Haute, Ind.
 Four Tons of Swing (Martin's Plaza) Kansas City, Mo., ne
 Fox, Kv (Northgate) Seattle, h
 Franklin, Buddy (Chez Paree) Chicago, ne
 Franklin, Rudolph Jr. (Florentine Gardens) Hollywood, Cal.
 Fuller, Walter (Capitol Lounge) Chgo., ne
 Funk, Larry (Olympic) Seattle, Wash., h

G
 Gagen, Frank (Rook-Cadillac) Detroit, h
 Garber, Jan (Edgewater Beach) Chicago, Until 6/25
 Gasparie, Dick (Plaza) NYC, h
 Gates, Mannie (Shelborne) Miami Beach, Fla., h
 Glidden, Tom (Bourston's Cafe) L.A., Cal.
 Golden, Gate Quartet (Cafe Society Up-town) NYC, ne
 Goldfield, "Goldie" (Darling) Wilmington, Del., h
 Goodman, Benny (Paramount) NYC, t, Until 6/24
 Gordon, Gray (On Tour) MCA
 Gorrell, Ray (Casino Walled Lake, Mich., h
 Granite, Lee (Five Gables) Indianapolis, b
 Grant, Lee (Savoy Plaza) NYC, ne
 Grey, Glen (Sherman) Chicago, h
 Grimes, Don (Tavern) Savannah, Ga., ne
 Grossett, George (Spring Valley Tavern) Detroit, Mich.

H
 Hall, Lodi (Rendezvous) Beloit, Wis.
 Hampton, Lionel (On Tour)
 Hampton's Band (Desert Shores Supper Club) Tucson, Ariz., ne
 Hancock, Buddy (Blue Room) Houston
 Haupi, Gang (Can. Br. Corp.) Toronto
 Hangrove, Dave (Rendezvous) Balboa Beach, Cal.
 Harmonettes (Riverhouse) Reno, Nev., ne

I
 Harpa, Daryl (Rhumba Casino) Chgo., ne
 Harris, Jack (La Conga) NYC, ne
 Harris, Jimmy (Hoffman) South Bend, Ind., h
 Harris, Phil (Orpheum) Minneapolis, 6/19-wk., t
 Hart, Joey (LeSourdsville Lake) Middleton, O., Opng. 6/20
 Hartley, Hal (Palais D'Or) Montreal, Can.
 Hatch, Louis (Don Lanning's) Miami, ne
 Hauser, Bob (Nut Club) M.B., Fla.
 Hawkins, Erskine (Savoy) NYC, b
 Hayman, Stan (Delicate Franks) Miami Beach, Fla., nc
 Hayes, Ed (Village Vanguard) NYC
 Heywood, Ed (Theater Tour)
 Heywood, Ray (Baltimore) NYC, h
 Heidi, Horace (Edgewater Beach) Chicago, Opng. 6/26, h
 Hemling, Kitty (Sun Ray Gardens) Philadelphia, h
 Henderson, Fletcher (Frederick Bros.) Heaton, Al (Prairie Moon) Rockford, Ill.
 Heaton, and Daisy Mae (Lexington Casino) Phila., Pa., ne
 Herbeck, Ray (Donahue's) Mt. View, N.J.
 Hermon, Woody (Eastwood Gardens) Coney Island, Cinc., O., 6/12-18
 Hooper, Lee (El Cortes) Reno, Nev., h
 Hofer, Johnny (Pink Elephant) Buckeye Lake Park, O., ne
 Hoff, Carl (Valley Dale) Columbus, O.
 Hoffman, Earl (Kin Wa Low's) Toledo, O.
 Holiday, Billie (Tin Pan Alley) Hollywood, Cal.
 Holmes, Herbie (Beverly Hills C.C.) New-port, Ky.
 Hook, Mel (Sea Horse) Waukegan, Ill., ne
 Hopkins, Len (Chateau Laurier) Ottawa, Can., h
 Horton Girls (Gormly's Dinner Club) Lake Charles, La.
 Houser, Hank (Jimmie's) Miami, Fla., ne
 Howard, Charles (Gayety Court) Toronto
 Howard, Eddy (Aragon) Chicago, b
 Hughes, Ray (Jockey Club) K.C., Mo., ne
 Hummel, Bill (Geauga Lake) Cleveland, O., Until 6/24
 Hutton, Inn Ray (Earle) Washington, D.C., 6/19-26, t

J
 Jackson, Jimmy (Fox Head) Niagara Falls, Ont., h
 Jackson, Kenny (Pretzel Bell Cafe) Indianapolis, Ind.
 James, Harry (Palladium) L.A., Cal., b, Until 6/23
 Jolietine, Unesco (Monaco's) Cleveland, O.
 Jernick, Nick (Syrneuse) Syracuse, N.Y., h
 Jowell, Del (Blue Mound) Altamont, Ill., h
 Johnson, Bob (Tilghman) Allentown, Pa.
 Johnson, Herb (St. Andre) Montreal, Can.
 Johnson, Johnny (Monterey) Asbury Pk., N.J., Opng. 6/21, h
 Johnson, Pete (Cafe Society Downtown) NYC, ne
 Johnson, Wally (Lookout House) Covington, Ky.
 Johnston, George "Groove" (Clyde's Cafe) Detroit, Mich., ne
 Jones, Paul (Victor Lodge) Reno, Nev., ne
 Joy, Jimmy (Elmwood) Chicago, h
 Joyce, Trio (Royal York) Toronto, Can., h
 Juwens, Dick (Totem Pole) Auburndale, Mass.

K
 Kassel, Art (Peabody) Memphis, 6/15-7/3, h
 Kay, Chris (Casino Russ) NYC, ne
 Kay, Herbie (On Tour) MCA
 Kaye, Sammy (Essex House) NYC, h
 Kaye, Todd (May & Art's Grill) Clifton, N.J., h
 Kelley, Peck (Southern Dinner Club) Houston, Tex.
 Kemp, Marie (Mexicana Bar) M.B., Fla.
 Kemper, Ronnie (State-Line) Lake Tahoe, Nev.
 Kenney, Mart (Brant Inn) Burlington, Vt.
 Korn, Stan (Summit Inn) Baltimore, Md.
 King Cole Trio (331 Club) L.A., Cal.
 King, Dick (Trocadero) Wichita, Kan.
 King, Henry (Mark Hopkins) S.F., Cal., h
 King, Inn (Century) Tacoma, Wash., h
 King, Saunders (Jack's Tavern) S.F., Cal.
 King, Wayne (Theater Tour) MCA
 Kinney, Ray (On Tour) GAC
 Kirby, John (Ambassador East) Chicago, h
 Kirk, Andy (On Tour)
 Kish, Joe (Vine Garden) Chicago
 Knight, Bob (Monte Carlo) NYC, ne
 Koerbel, Carl (Paradise) Hlwd., Cal., ne
 Korn Klobbers (Flagship) Union, N.J., ne
 Kovitt, Irv (Riptide) M.B., Fla., ne
 Kramer, Howard (Chanticleer) Madison, Wis.
 Kristal, Cecil (Golden Pheasant) Clinton, In.
 Lamb, Drexel (Roseland Inn) Jackson, Mich.
 Lande, Julie (Ambassador) NYC, h
 Lane, Eddie (Stevens) Buffalo, h
 Lane, Hal (609 Club) Miami, Fla.
 Lang, Don (Colosimo's) Chicago, ne
 Lang, Russ (Gabe's Grill) New Bruns., NJ
 Lanza, Horatio (WIO) Miami
 Lanza, Horace (Royal York) Toronto, h
 Larry's Sunset Riders (Chanticleer Club) Tucson, Ariz., ne
 LaSalle Chevaliers (LaSalle) Montreal, h
 Lazala, Ramon (Park Central) NYC, h
 LeBaron, Eddie (Macombia) L.A., Cal.
 Lee, Cecil (Club Zombie) Detroit, Mich.
 Leers, Bob (Cadillac) M.B., Fla., h
 Leonard, Ade (Ortiental) Chicago, 6/26-wk., t
 Leonard, Harlan (Fairyland Pk.) K.C., Mo.
 Lester, Dave (Pago Pago) M.B., Fla., ne
 Lewis, Johnny (The Campus) Morton Grove, Ill., h
 Lewis, Meade "Lux" (Swane Inn) L.A., Cal.
 Lewis, Sid (Mayfair) Miami, Fla., ne
 Lewis, Ted (Cust. Banana) Calver City, Cal., ne
 Lombardo, Guy (Waldorf-Astoria) NYC, h
 London, Larry (Club 21) Baltimore, Md.
 Long, Johnny (New Yorker) NYC, h
 Lopez, Manny (Wonder Bar) Detroit
 Lopez, Phil (Sugar Hill) Hollywood, Cal.
 Loving, Lucille (Town Tavern) Rockford, Ill., ne
 Los Quinteros Trio (El Corral Supper Club) Tucson, Ariz., ne

L
 Love, Clarence (On Tour) Fred. Bros.
 Lovett, Baby (Sterling Club) Kansas City
 Losier, Doyle (Greter's Lake) Mansfield, O.
 Lucas, Clyde (Theater Tour)
 Lunceford, Jimmy (Trianon) South Gate, Cal., ne
 Lynn, Abe (Roosevelt) Washington, D.C., h
 Lynn, Cory (Olson's) Chicago, ne
 Lyons, Virgil (Ranch) Houston, Tex., ne
 McCoy, Clyde (On Tour)
 McFarland Twins (On Tour) MCA
 McGuire, Betty (Hi-Way Casino) West-port, Mass.
 McIntyre, Hal (On Tour)
 McIntrye, Lani (Lexington) NYC, h
 McKinley, Ray (Million Dollar Pier) Atlantic City, N.J., 6/27-wk.
 McLean's Rhythm Rompers (Casa Manana) Toronto, Ont., ne
 McShann, Jay (On Tour)
 Madriguera, Enrie (Lido) Long Beach, L.A., h
 Malas, Matty (Riverdale) Tucson, Ariz., h
 Manbeck, Matty (Chase) St. Louis, Mo., ne
 Manone, Wingy, (Streets of Paris) Hlwd.
 Manzanares, Jose (LaSalle) Chicago, ne
 Manzini, Tiny (Avalon) Niles, Mich., 6/17-21, h
 Hieber, Richard (Peabody) Memphis, Tenn., Until 6/19, h
 Hines, Earl (On Tour) WMA
 Hite, Lee (On Tour) CRA
 Hoaglund, Everett (Moonlite Gardens) Coney Island, Cinc., O., 6/12-18
 Hofer, Johnny (Pink Elephant) Buckeye Lake Park, O., ne
 Hoff, Carl (Valley Dale) Columbus, O.
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 Holmes, Herbie (Beverly Hills C.C.) New-port, Ky.
 Hook, Mel (Sea Horse) Waukegan, Ill., ne
 Hopkins, Len (Chateau Laurier) Ottawa, Can., h
 Horbeck, Ray (Donahue's) Mt. View, N.J.
 Hoyle, Eddie (Aragon) Chicago, b
 Howard, Charles (Gayety Court) Toronto
 Howard, Eddy (Aragon) Chicago, b
 Hughes, Ray (Jockey Club) K.C., Mo., ne
 Hummel, Bill (Geauga Lake) Cleveland, O., Until 6/24
 Hutton, Inn Ray (Earle) Washington, D.C., 6/19-26, t

M
 McCoy, Clyde (On Tour)
 McFarland Twins (On Tour) MCA
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 Hutton, Inn Ray (Earle) Washington, D.C., 6/19-26, t

N
 Nazzel, Freddy (Trianon) Chicago, b
 Nelson, Ozzie (On Tour) WMA
 Nelson, Tommy (R.R. Pass Casino) Boulder City, Nev., ne
 Newland, Frankie (Savoy) Boston, b
 Nicola, Frank (Hendrick Hudson) Troy, N.Y., h
 Niosi, Bert (Palais Royale) Toronto, ne
 Nolte, Leighton (Stater) Boston, h
 Nonchalance (Coronado Cafe) St. Paul
 Noone, Jimmy (Garrick Stagebar) Chgo., N.Y., h
 Norris, Stan (Ramon Palace) Kalamazoo, Mich., Opng. 6/23
 Novo, Red (On Tour) WMA
 Nunez, Tommy (Bali) Miami, ne

O
 O'Brien & Evans (King's Theater Bar) Cincinnati, O.
 O'Callaghan, Tim Maurice (St. Regis) Toronto, Ont., h
 O'Flynn Bridget (Ave) Tonawana, Nev., ne
 Oger, Bill (Lawrence) Erie, Pa., h
 Oller, Eddie (Blackstone) Chicago, h
 Osborne, Will (Riverside) Milwaukee, Wis., h
 Palfrey, Ted (Log Cabin) Davenport, Iowa, 6/26-28, t
 Overend, Jimmy (Nelson) Rockford, Ill., h
 Owens, Harry (St. Francis) S.F., Cal., h

P
 Pablo, Don (Palm Beach Cafe) Detroit
 Palmer, Benny (Port Stanley) Port Stanley, Ont., h
 Palmer, Eddie (Blackstone) Chicago, h
 Parks, Bobby (Caldin's) Somerville, N.J.
 Paschelich, Pete (East Side Club) Mansfield, O., ne
 Pastor, Tony (Tune Town) St. Louis, Mo., 6/16-20, b
 Paul, Toasty (Sky Club) Elmwood Park, Ill., h
 Paul, Ray (Melody Mill) Riverside, Ill.
 Pedro, Don (885) Chicago, ne
 Plummer, Joe (Slappy Maxie's) Hlwd., Cal.
 Pookin, Mel (Challin's Inn) Indiana, Ind., h
 Pope, Bobby (Kansan City Club) K.C., ne
 Powell, Teddy (Log Cabin) Armonk, N.Y.
 Praeger, Colonel Manny (Orpheum) St. Paul, 6/12-wk., t; (Orpheum) Omaha, 6/19-wk., t
 Price, Jesse (Cotton Club) Cincinnati, O.
 Prim, Louis (Eastern Tour) MCA
 Purcell, Don (Abe & Pappy's) Dallas, Tex.
 Putnam, Paul (Cafe Donovan) Sacramento

R
 Rachburn, Boyd (Roosevelt) New Orleans, h
 Rafferty, Bob (Nelson) Rockford, Ill., h
 Razou, Don (Vinton) Vinton, La.
 Ramon, Bobby (Kitty Davis) Chicago
 Ramon, Ramon (Penobscot) Detroit
 Rapin, Barney (Theater Tour) S.A.
 Ravizza, Joe (Baker) Dallas, Tex., h
 Reichman, Ade (Biltmore) L.A., Cal., h
 Reisman, Lee (Lincoln) Boston
 Reiter, Harry (Olympic) Miami, h
 Reish, Johnny (Forest Lake C.C.) Pontiac, Mich.
 Ray, Alvin (Meadowbrook C.C.) Cedar Grove, N.J.
 Reynolds, Tommy (On Tour)
 Rythm & Blues (Cocoanut Nut Grove) Miami, Fla.
 Biednarski, Joe (Prinz's) Hartford, Conn., h
 Kitchens, Johnny (Zucca's Cafe) Hermosa Beach, Calif.
 Riley, Mike (Radio Room) Los Angeles, ne
 Robertson, Dick (McAlpin) NYC, h
 Roeger, Maurice (Rhumba Casino) Chicago
 Rodriguez, Don (Guan) Faust) Rockford, Ill., h
 Rivers, Dick (Gingham Gardens) Springfield, Ill., ne
 Lewis, Sid (Mayfair) Miami, Fla., ne
 Lewis, Ted (Cust. Banana) Calver City, Cal., ne
 Lombardo, Guy (Waldorf-Astoria) NYC, h
 London, Larry (Club 21) Baltimore, Md.
 Long, Johnny (New Yorker) NYC, h
 Lopez, Manny (Wonder Bar) Detroit
 Lopez, Phil (Sugar Hill) Hollywood, Cal.
 Loving, Lucille (Town Tavern) Rockford, Ill., ne
 Los Quinteros Trio (El Corral Supper Club) Tucson, Ariz., ne

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 Hughes, Ray (Jockey Club) K.C., Mo., ne
 Hummel, Bill (Geauga Lake) Cleveland, O., Until 6/24
 Hutton, Inn Ray (Earle) Washington, D.C., 6/19-26, t

W
 Wadell, Sandy (Almac Club) Alexandria, La.
 Sandler, Bernie (Williamsburg Glen) Buffalo, h
 Saunders, Hal (Copley-Plaza) Boston, h
 Saunders, Red (Club DeLiss) Chgo., ne
 Savitt, Jan (Theater Tour) MCA
 Schramm, Marty (Henry) Pittsburgh, h
 Scott, Raymond (Blue Gardens) Armonk, N.Y.
 Segall, Nat (Downbeat) Phila., ne
 Sewell, Blake (Ritz Carlton) Montreal, h
 Sherie, Buddy (Club Sahara) Milwaukee, h
 Shanks, Errol (Reno Club) Houston, ne
 Shaw, Artie (Michigan) Detroit, 6/12-wk., t
 Shelton, Dick (On Tour) S.Z.A.
 Sherley, Bob (Barclay) Philadelphia, h
 Sherman, Milt (Tie Toe) Montreal, Can.
 Siegel, Irving (Marshall, Wis.) Milwaukee, h
 Silvers, Johnny (Kitty Davis) Airline Miami
 Sisale, Noble (Diamond Horseshoe) NYC
 Skeen, Lou (On Tour) Pennsylvania
 Skinner, Will (Samovar) Montreal, ne
 Slack, Freddy (On Tour) WMA
 Small, Slim (Trouville) L.A., Cal.
 Small, Doe (Ah-Wa-Ga) Oswego, N.Y., h
 Smith, Bob (Ka-See's) Toledo, O., ne
 Smith, Russ (Rainbow Grill) NYC, ne
 Smallie, Eddie (Cafe Society Uptown) NYC
 Spence, Jack (Dunes) Las Vegas, Nev., ne
 Spivak, Charlie (Pennsylvania) NYC, h
 Stable, Dick (Jack Dempsey's) NYC
 Stanford, Stan (Minnie Club) Marquette, Mich., nc
 Stanley, Frank (Royal Palm) M.B., Fla., ne
 Stanley, Stan (Delavan Gardens) Delavan, Wis.
 Star-Dusters (Leland) Aurora, Ill., h
 Starr, Carol (Miami Bar) Rockford, Ill., h
 Steele, Bob (Granite Front) Rockford, Ill., h
 Stewarts, Cookie (Mama's) Rockford, Ill., h
 Stoney, Fabian (5 O'Clock Club) M.B., Fla., Cal.
 Stout, Nick (Rainbow Room) Hamilton, Ont., ne
 Zoeller, Dick (Tropicadero) Chicago, h
 Zoeller, Lou (Night Kitchen) L.A., Cal., ne
 Zollo, Leo (Benjamin Franklin) Philadelphia, h
 Zuckert, Leon (Can. Broad. Corp.) Toronto, Can.
 Zurke, Bob (Hangover) L.A., Calif.

Maxine Sullivan Will Be Bride Of Doctor

Worcester, Mass.—Plymouth theater policy has been name bands and flesh shows with one feature pic, first three days of week for last couple of years, and double features through balance of week. The recent sale of the Plymouth, second largest in city, will find no change in policy. Consolidated Theaters, Inc., of Boston, who bought building, is E. M. Loew of Beantown, who has been operating theater on lease for several years.

Maxine Sullivan, currently touring with Count Basie, is expecting to double with New York's Doc Walburg. Marrymony will take place about July 1. Maxine, recently divorced from bandleader John Kirby, will go into Boston's Club Mayfair in October.

Monroe Sets Record

Vaughn Monroe played Lowell's Commodore spot and turned out 2,200, biggest pull of year. . . . Buddy Trask's ork pleased 'em at Lyndhurst. . . . Johnny "Scat" Davis and his 18 pieces filled Whalom Park with customers. . . . Bobby Byrne following did well to ditto. . . . Les Brown did good 3,300 at the Providence Met, considering plenty of competition for 3 days. . . . Local trumpeter Ben Hurwitz, recently with Roy Hendrickson's Coronado hotel ork, went on to join Bob Allen outfit which played here recently.

Griff Williams, after 5 weeks of hitting the bull's eye for Boston's Copley-Plaza spot, came on to Totem Pole for 4 days and did a socko cleanup for this spot which has a natural draw—Manager Roy Gill saw the top 4 day total for this season with a smash 10,650 dine and dancers to the tune of nearly \$7,700. . . . Local outfit Ken Reeves, playing same spot just ahead of Williams, did surprise biz with tix 9,600 for 4 days registering \$6,900. . . . All passes used at Totem must kick in 25¢ for War Saving Stamp, which they retain.

—Michael Stranger

He Likes It!



New York—Rocky Hoyt, the Beat's uptown New York reporter, looks on while the Hampton band gives his *Rocky's Special* the once-over lightly. Pianist Milt Buckner and guitarist Irving Ashby were boxed, too, by this *Arsene* shot at The Track.

IN CHICAGO

ROOMS SUITES
APARTMENTS ST. CLAIR HOTEL

Special PROFESSIONAL RATES * GOOD FOOD *

Overlooking Grand Circus Park, on Elisabeth, a half block off Woodward

DETROIT

Beat Me, Mammy, No Holds Barred



Hollywood—A small jam session gets under way with The Andrews Sisters beating the drum which is being held by Sam Kaplan, Harry James' violin player. The guy who holds his ears is Shemp Howard. Maxine, LaVerne and Patty are appearing in Universal's *Private Buckeroo*.

• THE BANDBOX •

• by BILL DUGAN •

Norman Finkelstein, 1064 Willmohr St., Brooklyn, reports that he is organizing a fan club for that solid band, Hal McIntyre. All fellow fans are invited to join. Norman says, "I think that Hal McIntyre is one of the best bands to hit the dance floor."

A new Dick Jurgens fan club is being launched by LaVerne Surding, 384 Tompkins St., Fond du Lac, Wis.

Florine Bloom of 1237-45 St., Brooklyn, is president of a Frank Sinatra fan club that would like some more members.

Hey you, Jack Teagarden fans. Tom Einbecker, 1909 Olive Rd., Homewood, Ill., asks any of you fans who want to join a JT fan club or start one to get in touch with him.

Another Jurgens Club

Dan Leahy, who has organized that Dick Jurgens fan club, reports that his address is 424 16th Ave., S., Clinton, Ia.

A fan who wants to join a Glenn Miller club near Philadelphia or Camden is Mildred Vogel, 4726 Poplar Ave., Merchantville, N. J. Give her a lift, some of you gates.

Tom Jones, Box 375, Lake Crystal, Minn., is forming a Gene Krupa club. The club has an orchestra too, made up of Vern Evenson, Dick Roberts, trumpets; Eldie Jones, Red Herpst, saxes; Glen Iverson, drums; Lil Oppen, trombone, and Tom himself on piano.

Jack Singli is proxy of a Gene Krupa Fan Club, located at 4526 Fulton St., San Francisco, Cal.

Correction, Please!

By the way, it's Mary Cicala, 20 Waterstreet Lane, Fitchburg, Mass., who has that Jack Teagarden fan club mentioned in the May 15th *Beat*.

A good-looking newspaper is *Tempo*, published quarterly by the Dick Jurgens, Harry Cool, Buddy Moreno fan club, Box 548, Northbrook, Ill. So how about some cheers for Editor Mary Catherine Corrado.

The Vincent Lopez fan club, Box 9, St. Jovite Sta., Que., Can., prints a bulletin twice a month, and runs contests from time to time. Each member receives an autographed photo of Lopez.

Looks Ahead

New York—Most confident leader in the business evidently is Meyer Davis, the society maestro. He's still sending out those trick engraved cards of his to parents of a newly-born blue-blooded, inviting them to reserve a date 18 years thereafter, 1960 to be precise, for the coming-out party—with Meyer Davis music of course!

• Band Promotion These Stunts Build Business For Other Orks

Band leader Russ Winslow had so many demands for his drum sticks that he made up a gross of them, all about the size of cocktail stirrers, and had them stamped with his signature. He had found that the cost of giving away a full-sized set of drum sticks to all those followers who requested them was to much for his budget.

Leader Eddy Howard has devised a new means of coping with the fan photo situation. Eddy will give an autographed photo to any of his fans who write in. However, the catch is that each person must purchase a 10 cent defense stamp in order to receive the photo. The collector gets the stamp and the picture.

Eddy noticed that stamps were being sold at all of the college dates and benefit dances he played, and he decided that they could and should be sold at every dance. Eddy expects to continue to operate the system during his coming Aragon engagement in Chicago.

Aragon Dance Topics will give a weekly report on the amount of money taken in for Uncle Sam.

Leaders, what are you doing to publicize your band? Shoot in details on stunts and ideas you've employed to promote your band and increase its money-making capacity to Bob Locke, c/o *Down Beat*, 608 So. Dearborn St., Chicago.

NEW MODERN the CHICAGOAN HOTEL Heart of the Loop 67 W. MADISON STREET Between Clary and Dearborn Chicago, Ill. Special Rates To the Profession

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WHISTLER—19. Adds variety to any orchestra, thorough musical knowledge and experience, also plays trumpet. Write: Frank Ford, Lititz, Pa.

ORCHESTRAS AVAILABLE for Southern dates. Every orchestra guaranteed. Price: Price Orchestra Management, Danville, Virginia.

DRUMMER—19. White, experienced, travel, read, fake, prefer Dixieland, Lee Jackson, 70 Rockland St., Boston, Mass.

PIANO MAN—18. Steady rhythm, good reader stocks or specials, non-union, will join. Write: Harry Elliott, Waterdown, Minnesota.

ALTO-CLARINET—Local dance band experience, arrange, copy. College band for Fall. Also Summer. Box 62, Down Beat, Transportation Bldg., Chicago.

DRUMMER—Draft exempt, union, experienced, new pearl drums. Ray George, 3444 Roosevelt, Jackson, Mich.

DRUMMER—19. Non-union, but will join. Swing band preferred, also sing. Hal Jeeves, 87 John St., Needham, Mass.

DRUMMER—17. Solid, 4 years' experience, new outfit, location or travel. Jim Krohe, 4456 Maryland, San Diego, Calif.

DRUMMER—18. Read and fake, non-union, will join. Travel, summer resort desired. Lonnie Walters, 59 West End Ave., Brooklyn, N. Y. DE 2-4360.

WANTED

TENOR SAX man. Clarinet; good tone, reader (preferably doubling violin). Semi-state hotel band. Write: Box 615, Down Beat, Transportation Bldg., Chicago.

EARLY RUDY VALLEE VICTOR RECORDS. Lerner, 266 Crandall, Youngstown, Ohio.

TO BUY SPECIALS from Disbanding Orchestras 9 to 11 men. Box 617, Down Beat, Transportation Bldg., Chicago.

COMPLETE LIBRARY of popular 8 standard tunes, at least 200. Original or stock. Chas. Bisgrave, 118 Mendel Ct., Elyria, Ohio.

MELODY WRITERS—Who will compose at wholesale prices. Give full particulars. Box 616, Down Beat, Transportation Bldg., Chicago.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

THE BEST IN SWING—Trumpet, Sax, Clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 86 Verndale St., Brookline, Mass.

Jimmy Dorsey got himself a new first trombonist two weeks ago, Al Jordan having decided to settle down in Cincinnati and raise a

MODERN ARRANGEMENTS—Any style, any combination. Also swing solos for all instruments. Chuck Anderson, 55 W. 110th, Suite 4F6, NYC.

MUSIC PRINTED—200 Professional Lead Sheets—\$4.00; Piano Arrangements—250 copies—\$9.00; Vocal & Instrumental Recording—2 songs \$5.00; Melodies Written—\$3.00. URAB, 245 West 34th, New York.

SONGS! Send lyrics. I'll write music. Ed. Chenette, 734 McDonald, Lakeland, Fla.

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols, \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N. Y.

FOR SALE

SELMER SAX, ALTO, balanced action. Buliga, 183 W. Wilson, Pontiac, Mich.

FOR SALE—Orchestra equipment, including library. Red Maxfield, Villa Grove, Illinois.

PHONOGRAPH RECORDS

RECORDINGS 10c. Catalogue free. Paramount, LA-313 East Market, Wilkes-Barre, Pennsylvania.

LATE RECORDINGS: 10c up. List free. Pop's Record Shop, 232½ S. Michigan, South Bend, Ind.

PHOTO FINISHING

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MISCELLANEOUS

TERRITORY BANDS: 3 color advance cards 16 by 21. Any artwork. 250—\$42.50. Write for details. Nu-Process, 2814 Rutland, Des Moines, Ia.

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family. Replacement is Billy Pritchard, in from the Frankie Masters combo.



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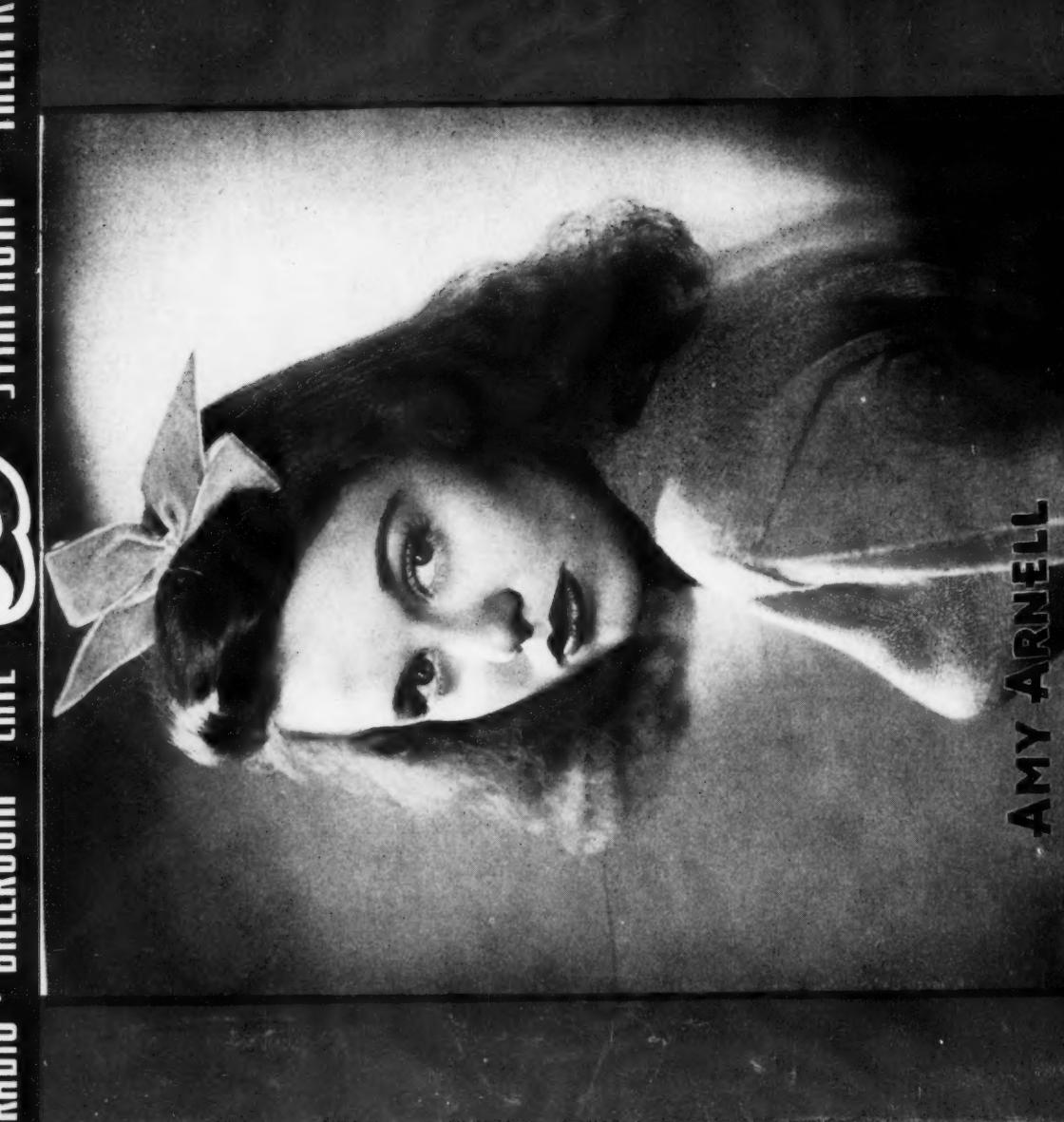
State _____

Berigan Joins the Jazz Immortals

See Story on Page 1

DOWN IN THE BEAT

RADIO · BALLROOM · CAFE



AMY ARNELL



LORRAINE BENSON, (above), pretty vocalist with Orrin Tucker's orchestra, scans *The Beat* to help make up her mind about which of several offers from other leaders to accept, now that Orrin is joining the navy in July. We don't know what EDDY HOWARD, currently at Aragon Ballroom, Chicago, is trying to mix in that mixing bowl. (left below) but we think that he would do better to stick to the mixing that he knows best.



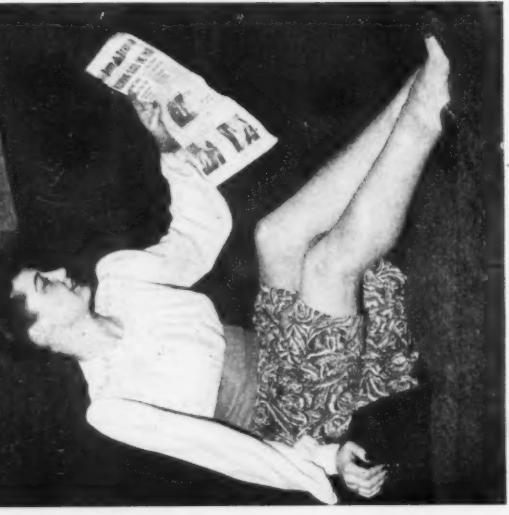
Of course, we mean mixing words and music into such beautiful concoctions as his latest composition, *With Love, Sincerely*. KAY KYSER, Frank Dailey and WPAT'S Steve Ellis, (center below), check over the start of a Sundown at Meadowbrook show. BETTY RHODES and Johnny Johnston, (right below), are radio songbirds making good in movieland, will both appear in Paramount's *Priorities of 1942*.



LANA and Her Gentlemen of Swing, (left), currently at Sandy's in Paterson, N.J. This is one chick who doesn't kid about fronting a band, sounds like Charlie Barnet in his better days. *This and Meadowbrook* pic by Fred White, Jr.



These People Figured in News of the Music World Last Week



IDA JAMES, (right), usually found with the Erskine Hawkins band as vocalist, was selected as Miss Savoy Ballroom by the employees at The Track.

June 15 1942

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